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American Art News

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MRS. WHITNEY'S LATIN QUARTER.

It is whispered in "inner" art circles that Mrs. Harry Payne Whitney plans to create an American "Latin Quarter" in the vicinity of Washington Square. Her purpose is to erect studios and studio apartments, compatible with the needs of the artists, and to the best of her ability to afford them necessary comforts within their means. It would seem that that section of the city promises soon to become popular with artists, as a large co-operative studio apartment building is to be erected on the South side of the Square, in which a number of well known painters have taken space.

NEW STUDIO APARTMENTS.

On the large plot, on the south side of Washington Sq., at the corner of Thompson St., directly opposite the Judson Memorial Church, will be erected a 14-story studio apartment house. The building is to be put up by a syndicate of artists under the name of the Washington Square Studios. The architect is Charles W. Buckham, who has planned other artists' apartments such as the Plaza Home Club and the Gainsborough Studios.

The committee who represent the subscribers and have general supervision of the project are: Carl J. Blenner, Edmund W. Greacen, Frank T. Hutchins, Charles Shakleton, and Albert Jaegers. It is hoped to have the studio apartments ready for occupancy early next year.

The first floor will be fitted up as club and meeting rooms for art and kindred societies, and in the rear will be a large restaurant. By a cooperative plan each artist may purchase his own apartment outright and have it designed according to his own ideas. The cost to the owners will vary from $9,000 to $16,000, and it is thought that there will be no necessity for charging additional assessments.

The structure which will not exceed 150 ft. in height, will be of the Gothic type, and the facade will be of light free brick and terra cotta, conforming to that of the Judson Memorial opposite. The cost, including the value of the land, is estimated at about $750,000.

KITSON'S BURNS STATUE.

H. H. Kitson's statue of Robert Burns, to be erected in the Public Gardens, Boston, is nearing completion at the sculptor's studio in Macdougal Alley. The great Scottish bard is represented working, carrying a heavy staff and accompanied by his faithful dog. The poet carries his Tam o' Shanter in his hand grasping it naturally with the staff. In the other hand he carries a book. His bare head is inclined forward and slightly downward, eyes and mouth having an expression of deep contemplation. A heavy cloak attached to the shoulder flows behind the figure as he moves, supplying a fine sweep of line from the side and rear. The cloak is fringed and the naturalistic treatment of this feature is sufficiently masterly to please the most fastidious lover of detail.

GERMAN ART FRAUDS.

A letter from Paris to the London Telegraph says: "Sequestration of German houses in Paris constantly leads to fresh discoveries of fraud practised by Germans settled here before the war. The Saxon firm of Thieme three months before the war was convicted and sentenced for forging the famous trade-mark of the Sevres porcelain manufactory of chinaware. The conviction evidently did not put an end to their practices. The property of a German shop, in Paris, under sequestration, has just been cataloged. Among goods consigned to the firm from Hamburg a couple of days before the war two imitation Sèvres vases have been found, bearing one of the Sevres trade-marks—two L's interwoven.

"The fraud was soon discovered, for two reasons. To begin with, the German manufacturer had forgotten to put a small letter beneath the two capital L's, which was the custom in the eighteenth century, the period from which the spurious vases were copied. Secondly, the cover of the vases bears a blue crescent. This is a bad blunder on the part of the German imitator. This crescent was the mark of Ledoux, who designed for the Sèvres factory from 1758 to 1761, but the original eighteenth century vase imitated by the Germans is one that was manufactured at Sèvres in 1780. Any connoisseur would thus have detected the fraud at once.

EXHIB'N OF FAKES IN PHILA.

A special exhibition of fakes and reproductions, which opened in Phila., at the School of Industrial Art, on Saturday, April 1, seems to be interesting the public, for since Sunday the attendance has been nearly 13,000, which is unusual. Requests from several other museums for assistance in organizing similar exhibitions have been received, and a campaign of education against spurious art works will be taken up all over the country. The Phila. exhibition, while not extensive, is designed to cover the broad field of industrial art, and it is hoped to organize a more comprehensive exhibition in the near future.

SELF ART ADVERTISING.

Hunt Diederich, a young sculptor and a grandson of the late William M. Hunt, who is now showing some of his work in an exhibition at the Bourgeois Gallery, 668 Fifth Ave., although born and long resident in Paris, whence he has recently returned, has the American advertising sense.

With some men and women friends, one of whom is in touch with a daily newspaper, he went to a knoll on the west side of Central Park, which was crowned with a pedestal, on which formerly stood a statue of Bolivar, removed because too inartistic, even for New York. On this abandoned pedestal he hoisted, with the aid of his friends, a colossal bronze of his own modelling, of two greyhounds struggling, which they had brought with them in an auto.

The following day, both morning and evening dailies printed columns of the advertising freak act, the Park police dismounted and carted off the greyhounds. Mr. Diederich's forte is that of a press agent. He has beaten his fellow American gentry at their own game.

WIDENER BUYS SCULPTURES.

It is announced that Mr. Joseph E. Widener has purchased from the Martelli of Florence two notable examples of Renaissance sculpture, a "David" by Donatello and a bust of "St. John" by Rosselino, for which he is said to have paid $225,000. The sculptures have not yet left Italy, whose government has consented to their exportation on condition that that country shall retain a third work of importance owned by the family. Arrangements for the shipment to Mr. Widener have been made by the Florentine dealer Fenaro.

The David is said to resemble the famous bronze of the same subject by Donatello, while the Rosselino is thought to have been modelled from one of the children of the owners of the Palazzo Martelli.

FRICK'S GAINSBOROUGH HERE.

Mr. Henry C. Frick's famous Gainsborough, "The Mall," recently purchased by him, as exclusively announced in the ART NEWS, through the Duveen Bros. and Thomas Agnew & Sons, from Sir A. Douglas Neeld, arrived on Tuesday on the Nieuw Amsterdam. It was taken to the Duveen Galleries, 720 Fifth Ave., and will be added to Mr. Frick's collection, without being publicly exhibited.

GARI MELCHERS RESIGNS.

Gari Melchers, art adviser to the Telfair Academy, Savannah, Ga., finding that he was no longer able to serve in that capacity, has presented his resignation and the curators have regretfully accepted it. Melchers has been connected with the Academy for 10 years, during which time he has purchased for it 42 pictures, added four new galleries, and equipped the building with electric light.

JOHN S. SARGENT HERE.

John Singer Sargent arrived Tuesday on the Nieuw Amsterdam and has been stopping with his friend, J. Carroll Beckwith, at the Schuyler, 59 W. 45 St., before proceeding to Boston to superintend the placing of the last of his decorations, "The Triumph of Religion" in the Boston Public Library. This is the first visit to America Mr. Sargent has made in 13 years, and he will remain in this country during the summer and devote himself chiefly to the painting of American landscapes. It is now three years since he announced his intention of giving up the painting of portraits. He received the commission for the monumental series of Boston decorations 16 years ago. The remainder of the work of this character is by Puvis de Chavannes and Edwin A. Abbey.

RODIN'S GIFT TO FRANCE.

Auguste Rodin, the famous French sculptor, has executed a deed of gift to the government of the entire collection of his own works, and other art objects he has acquired, now in the Hotel Biron owned by the French Gov't, which has allowed the sculptor to occupy it, and not by Rodin himself as has been erroneously stated. Formerly a convent it is hereafter to be open as the Musee Rodin. M. Rodin will retain the studio, but the remainder of the building and the grounds are public property.



THE GALE.
Winslow Homer.
Sold by Snedecor & Co. to the Worcester Museum for the record price for an American picture.

HOMER BRINGS RECORD PRICE.

Winslow Homer's "The Gale," reproduced on this page, has been sold by Snedecor & Co. to the Worcester (Mass.) Museum for approximately $30,000; a record figure for a painting by an American artist.

The record was previously held by George Inness, one of whose later landscapes was purchased by a St. Louis collector some time ago for $27,000.

"The Gale," one of the "Maine coast series," was painted in 1892 and was awarded a Gold Medal at the Columbian Exposition, Chicago, in 1893.

Elliott Daingerfield has received a letter from Mr. Edouard Zeigler, formerly with Henry Reinhardt, who is at the front in France stating that he remains in good health and hopes to return to his friends in America and the art world at the close of the struggle in whose outcome he has the utmost confidence.

The Princess Lwoff-Parlaghy and Mr. John Burroughs received on Wed. aft. and eve'g at the former's residence, 109 E. 39 St., when her portrait of the naturalist was shown.

BLAKELOCK BENEFIT SHOW.

It is the hours between the deepening and the dark, the time of mystery and the hours when the moonlight throws its opalesence over land, tree and foliage, that had the greatest charm for Ralph Albert Blakelock, the American Rousseau, for whosc benefit and that of his family a remarkably fine loan exhibition is now open, to April 15, at the Reinhardt Galleries, 565 Fifth Ave.

The committee in charge of the display consists of Mrs. Van Rensselaer Adams, Elliott Daingerfield, Harry W. Watrous and Frederick Fairchild Sherman, the last of whom furnishes a short foreword to the catalog, in which he calls attention to the untoward fate which some years ago closed apparently forever the painter's career.

That the mind of the painter, so long distraught, is apparently clearing is thought to be evidenced by his desire and ability to paint again and if no further permanent return to the normal follows, it will be at least a great satisfaction, that the renewed interest in his work which has brought about such a splendid representation of his art and public appreciation of it, will enable him to end his days in greater comfort and provide for a family, doubly striken in the mental infirmity of both father and daughter.

Throughout the work of Blakelock, there runs a train of melancholy, side by side with an intense appreciation of beauty. The sunset, the starlight and the moonlight are the almost universally chosen effects, and in the present display of over forty works, there are but two "Springtime" and the "Landscape," the latter with the sub title of "Early June," where the themes are in the lighter and more joyous vein. The earlier Indian scenes are also of much interest and remarkably fine little single figure examples in this line are "Shooting the Arrow" and "The Indian Girl."

In the lead in importance among the landscapes, pure and simple, is, of course, the great upright "Moonlight" of the Catholina Lambert sale, for which the Toledo Museum gave $20,000. Again moonlight is the effect in the beautiful lakeside scene owned by former Senator William A. Clarke. Other moonlights are the small and fine example owned by the Engineers Club, the picture with a stretch of water of Mr. Ralph Cudney, Mr. Frederick Fairchild Sherman's "Moonrise" and the glimpse through the delicate tracery of the pines, shown in Mr. George H. Ainslee's example.

It is this tracery of the foliage, as delicate as in the finer art of Japan, this lacquer of the interlaced leaves against the beautiful enameled skies of sunset, snow or starlight, that is the most characteristic feature of the painter's art. At times when he is at his best, he suggests Rousseau, as, for instance, in the "Autumn," owned by the Buffalo Museum and in the "A Cloudy Eve," with its two little figures in the distance loaned by the estate of George A. Hearn, and Mrs. Allan W. Adam's "Sunset." Monticelli comes to the mind in such examples as "The Vision of Life," with its graceful string of dimly suggested figures, owned by Mr. Joseph Snydaker, "The Nymphs," with its superb sunset by the brookside, of Mr. James G. Shepherd and "A Nature's Mirror," from the Evans collection at the U. S. Nat'l Museum, where there is but a single nude.

From the Nat'l Museum collection comes also the large "Sunset, Navarro Ridge—California Coast," so masterly in its sky and its glory of diffused light over the shore. Perhaps the most complete of the Indian pictures is the "Story of the Buffalo Hunt," loaned by Messrs. A. H. and T. A. Ball, who also own a superb "Golden Sunset," and "The Indian Hunter's Camp," of Mr. George S. Palmer.

A few birds are introduced with fine effect in the witching "Afterglow," belonging to Mr. F. L. Montague. There is a most interesting early "Indian Encampment on the James River, North Dakota," owned by Snedecor & Co. Mr. Louis A. Lehmaier sends "The Old Oak"; Mr. John McCormack the view in "Spring Rock Cove" and the Lotos Club "Ruby Wine." There is fine quality in Mr. Lody Smith's "The Forests Marge," and an admirable example is the Buffalo Academy's "Autumn." There is a remarkable sky in Mr. James Speyer's "The Close of Day." A notable feature of the display is one of the landscapes which Scott & Fowles bought at the Lambert and the profits on whose resale are to be donated by that firm to the fund.

Other examples come from Elliott Daingerfield and Messrs. John F. D. Degener,

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It is stated in the catalog that the proceeds of the exhibition, together with all contributions made for the same purpose, are to constitute what shall be known as the Blakelock Fund, and that when any or all of the income shall no longer be required for the comfort of the artist and those dependent on him, it shall pass to the Artists' Fund and Artist Aid Societies, the principal to remain a permanent fund for the promotion of art in America.

BLAKELOCK RELIEF MEETING.

At a meeting in the music room of the Hotel Biltmore Monday last a movement was started to organize a permanent relief fund for the insane artist Ralph Albert Blakelock, his aged wife, his daughter Marian and son Douglas.

Mrs. Adams and Dr. Maurice C. Ashley, sup't of the Middletown (N. Y.) Hospital for the Insane, where Blakelock has been an inmate for more than 15 years, spoke, as also Carroll Beckwith and Harry Watrous, who gave reminiscences of earlier days when both knew the artist well; Mr. John G. Agar, pres't of the Nat'l Arts Club, and Mr. W. H. L. Edwards, former Ass't District Attorney of N. Y., who outlined the plan for the incorporation of the Blakelock Fund, Inc., with 15 incorporators.

Mrs. Adams stated that the object of the Fund was to remove the artist from the hospital as a public charge, provide him and his family with a comfortable home, and give him an opportunity, at least, to see whether or not he had lost his power. Dr. Ashley reported that, although Blakelock is hopelessly insane, he is harmless and can be safely left, unattended, with his little family; in fact, he said, the painter has been more or less insane for the greater part of his life. Blakelock is now 69 years old, but is in fairly good health.

The committee which will supervise the collection of the fund and distribution of the income therefrom will consist of Harry Watrous, Carroll Beckwith, John G. Agar, the heads of the Metropolitan Museum, National Academy and Brooklyn Institute, and perhaps one or two others prominent in art circles. It is hoped to raise about $50,000, the income from which is to be devoted to Blakelock and his family as long as they require it and, afterward, is to be used for the assistance of all worthy and needy artists.

All checks and donations should be made payable to the "Blakelock Fund," and forwarded to the Astor Trust Co., N. Y. City.

Blakelock Interviewed.

A correspondent of the "Tribune," who interviewed Ralph Albert Blakelock at the Middletown Asylum on Wed., says that while he never will be entirely restored to sanity, there is no question but that he can still paint. The artist said with some bitterness that he had been told that he should paint like Meissonier. He would like to see the exhibition arranged for his benefit, has a desire for money and an illusion that some wealthy man has paid him a fabulous sum for a painting.

A BLAKELOCK SYMPOSIUM.

"The first real experiment with Ralph A. Blakelock, the insane American artist," says a writer in the 'N. Y. Times,' "to see how a touch of freedom will affect him will be tried within a week or so, when Dr. Ashley will bring him to New York from the Middletown, N. Y., Asylum, and take him to the exhibit of his own pictures now on at the Reinhardt Gallery. He remembers them all. That was indicated the other day at the Asylum when a copy of Mr. Daingerfield's illustrated book was shown him on the occasion of a call from Mrs. Blakelock. He was delighted to geet his wife, whom he had not seen for two years, for the simple reason that she had not had money enough to pay the fare to Middletown. He showed her some of the pictures that he had painted at the asylum, and gave her several to take home."

"Then, after this pathetic little exhibit of the cigar box pictures of the asylum period, they all looked over the Daingerfield book with the copies of the paintings that have given Blakelock his sure place as one of the greatest American artists.

"He recalled the now famous 'Brook by Moonlight,' which, at the recent Catholina Lambert sale, was knocked down for $20,000 to the Toledo Museum. Mar. Lambert is said to have paid $500 for the the picture. 'I remember now,' he said, as they turned to the picture of it in the book, 'how I pondered the trunk of that tree for a long time, wondering if I had made it thick enough to support all the mass of top branches and foliage.'

"That same $20,000 'Moonlight' is one of his masterpieces that Blakelock will again see in the original when he comes down to his exhibit.

How a Picture Appreciated.

"Blakelock once set out from Harry Watrous' studio with that picture under his arm, determined to sell it for $50. His eighth child had been born that day and there was no money and little food in the house. Incidentally, the rent was so long overdue that the dispossess stage had been reached, a familiar situation in the Blakelock family. But there happened to be the new baby this time and something had to be done, hence the move to sell for $50 the picture that was to bring $14,000. But Watrous averted the disaster in part. When he saw what picture Blakelock had under his arm he begged and pleaded with him not to throw it away. Blakelock insisted on having $50 and getting it in the quickest way he knew how.

"I'll give you $500 for it if you will wait three days," said Watrous.

"All right, Harry, it's yours, but will you let me have five dollars to-day on account?"

"Watrous did. Then he paid the balance, and soon afterward sold the picture to the collector for $600 and gave Blakelock the extra hundred. That was probably the highest price Blakelock ever got for a picture. The lowest price that any one recalls now was $100 for thirty-three pictures, $3.03 apiece. Elliott Daingerfield vouches for that strongly.

"There used to be a junk dealer, Robert Fullerton, over on Third Ave. near 18 St., said Mr. Daingerfield, "who would buy anything from old bottles to a grand piano. One of his many specialties was paintings from students and poor artists. I was a student then, and more than once found it convenient to let the junk dealer have a study or sketch for the two or three dollars he was willing to pay. One day when I was in there he took me into a back room and showed me thirty-three pictures in one stack. "Ralph Blakelock painted every one of them," he said, "and I got the lot for $100."

"It was on the birth of the eighth child that Watrous had helped save the day, and Blakelock had said in jesting reply to his friend's protest against a family under such conditions: "Why, Harry, I just had to have a full octave."

Who Was This Collector?

"But the real crisis came with the one over the octave. The threat to dispossess figures in this story, too. Matters were so desperate a week or so before the end that Mrs. Blakelock sent word to a collector, who had bought several of her husband's pictures and begged him to come to the house. He did so, and was told that they must have money or be forced into the street. The collector looked over the artist's unframed pictures (Blakelock could never buy frames) and said there was nothing there he cared for. Then he pointed to a small picture and remarked that that might do if it were larger. He finally agreed to pay $200 for the same subject, repainted on a larger canvas, and Blakelock joyfully accepted the commission.

"This is what that collector said when Blakelock arrived with the painting: 'Well, I see you didn't hit it off this time.' That certainly is not the picure I offered to pay $200 for. I wouldn't have it in my house.' Then he relented and offered much less. Blakelock went home with the picture; the insult had been too much even for him. That is, it was too much for him when it was offered. But it could not compete with the practical starvation at home. He went back to the collector, who now offered a still lower figure, and counted out the money in bills. It was not such a large sum but what any gentleman of a high degree of culture and a lover of the arts might carry it in his pocket for incidentals.

"Blakelock took the cash and went home. He showed the money to his wife, counted it carefully, slowly, and then threw it in the kitchen fire. That was the end of Blakelock as a great American artist. He became violent that night. They took him away the next day and in the evening the one over the octave came, a boy.

"There are many stories as to just what did come as the last straw to cause the mental collapse of the artist, but the one concerning the burning of the money was told by the wife to Mr. Daingerfield. The stories that surely are not true are those to the effect that Blakelock's downfall was due to dissipation; that he peddled his pictures in saloons for liquor.

Harry Watrous' Reminiscences.

"'Blakelock was practically a teetotaler,' says Harry Watrous, who knew him best. 'He never touched drugs. He had no vices of any sort. His was an extreme case of a man who did not know the value of his own work, who had no ability whatever for business, and who certainly did not know the meaning of money. He simply went to pieces under the strain of his mental suffering, due to his never-ending money plights.

"'But he was queer. Some of the things he did in my studio were as crazy as the things you would expect a man to do in an asylum. Before I knew him at all, when he had a studio of his own, I was puzzled one day by hearing the endless thrumming of weird little dance tune on the piano in his rooms. As I was going out he opened his door and asked me to step into his studio, which I did. He ran to the piano and repeated the tune, then swung around on the stool and exclaimed: 'Do you think that will make 'em dance?' I asked what he meant, and he pointed to a picture he was at work on with a lot of Indians in it dancing. 'I've been trying to make 'em dance all day,' he said, 'and now I think I've got 'em going.'

"The picture which Blakelock, who loved music as he did painting, was at work on that day, running back and forth between easel and piano, was the 'Pipe Dance,' one of three Blakelocks now in the Metropolitan Museum.

Leon Dabo Philosophizes.

"Leon Dabo was another artist who knew Blakelock well in the last few years before he went away. 'I had come over from Paris,' said Dabo, 'to decorate the Church of St. John the Baptist in Brooklyn. I needed a big studio near the church, so hired the loft of a stable from an Irish contractor. One day I went to this man's house and was taken into one of those frightful parlors, furniture in baby blue plush, walls covered with crayon portraits of all the members of the contractor's family, mantelpiece decorated with rubbish, but there, hanging above the same mantel, was a beautiful thing, beautiful even in that room. It was a picure by Blakelock. I asked why, of course, and the Irishman told me that it was something a poor devil of a painter who lived in one of his tenements around the corner had given him in part payment for a month's rent.

"The contractor took me to the door of the artist's flat, but would not go in himself for fear his call would be taken as a hint for the rent. He was a good-hearted person. That was how I met Blakelock, whom I got to know very well after that, and through him I learned as facts the unbelievable things about the American business instinct to get a bargain. I know of two pictures that Blakelock was forced into selling for thirty-five dollars, not thirty-five dollars apiece, but that sum for both. Within the last two years one of those two pictures has sold for eight thousand dollars. And the man who got them for seventeen dollars and a half apiece has given away three hundred thousand dollars' worth of pictures to the American public.

"These fellows may be lovers of art, but how they love a bargain! They are the scoundrels who sent Ralph Blakelock to the madhouse. And they boast of it, they gloat over it. I met a man over in Plymouth Church, Brooklyn, the other day. 'I've got a Blakelock,' he told me, 'and I paid only twelve dollars for it. I want you to look at it and tell me what it is really worth.'

"These collectors, these benefactors, enriching themselves and their estates with the life work of a man whose life was destroyed by the starvation which they are responsible for, and all this in the name of the love of the things that are beautiful. And the Academy, the National Academy! What did it do to poor Blakelock? Fourteen years after he had been taken away to a lunatic asylum because his pictures had no commercial value to him, the Academy elects him an associate because his pictures have acquired commercial value. They elected Blakelock crazy when a picture by Blakelock sane sold for $13,000, and not before. Now, I say, they should elect him President because one of his pictures has sold for twenty thousand dollars.

Collectors Should Support Artist.

"But the collectors should pay for the support of Blakelock now. Ask every man who owns one of his pictures to contribute a dollar a year—not ten dollars, for that would be too much to expect of them, but one dollar a year—and that would yield enough to give him a decent room to live in at the asylum, some paint and brushes with which to amuse himself, sane or insane.

"If every man who owns a spurious Blakelock should contribute a dollar the fund would be much larger. The market is flooded with pictures that bear the forged name of the artist. This swindle began to assume serious proportions about two years ago, when the genuine Blakelocks first brought notable prices at the auction sales. In connection with that is one of the saddest phases of the whole Blakelock story.

Artist's Honest Daughter.

"One of Blakelock's children is a daughter who can paint fairly good pictures, unconsciously imitating her father both in manner of workmanship and in selection of subjects, for he was her teacher. She painted several of these pictures as her part toward the support of the family and had no difficulty in selling them for a small figure. But she soon discovered that her father's name was being put upon them. She protested, and in response to the protest received from the dealer an offer to take all the pictures she could turn out with the understanding that they would be put on the market as the work of R. A. Blakelock.

"'I cannot be a party to a crime,' she told Mr. Daingerfield. 'I cannot ruin my father's fame which has come to him now with the pictures that I paint and I know no way to paint other than what he taught me then.'"

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CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden.

Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.

Some French Artists during the Siege and Commune, by William Aspenwall Bradley.

Albert Sterner's Lithographs, by Martin Birnbaum.

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EXHIBITIONS NOW ON

American Art Past and Present.

An important exhibition, partly retrospective of some three score paintings by American artists has been arranged by Mr. William Macbeth to remain to April 18, and fills his four exhibition galleries, at 450 Fifth Ave. The range is wide, from Stuart and Copley down, to the men of the present day. There are two Stuarts, a highly interesting bust portrait of the Rev. John Henry Hobart, Third Bishop of N. Y., and one of the Hon. Caleb Strong, Governor of Mass. The two examples of Copley's American period are portraits of Mr. and Mrs. Adam Babcock. Of much more than ordinary interest is the portrait of Thomas Cole from the versatile brush of Asher B. Durand. By John W. Jarvis there is a striking portrait one of the best Jarvises ever shown, of Col. John Williams and by Matthew M. Jouett one of James G. McKinney.

Coming down to the middle distance, in the artistic perspective, there are two examples of Daniel Huntington, for many years President of the National Academy, a capital presentation of Isaac Ferris, Third Chancellor of the College of the City of N. Y., and one of Dr. John W. Francis.

There is a noble group of four landscapes by George Inness, including the gorgeous "Sunset, Montclair," that glory of greens and russets, "Tenafly Oaks, Autumn," and the delicate little "Springtime in N. J." The Wyants make a fine array and include the superior "Sunset Glow," "Opening in the Woods," "Passing Shadows," "Arkville Landscape," "Gray Day—Arkville" and "Avalanche Lake—Adirondacks."

Blakelock—now so much, and belatedly, in vogue, is represented by four of his finest works—all so rich in quality that they should be in the relief exhibition now in progress further up the Avenue. "The Mist and the Glow," loaned for the occasion is a glorious landscape and was sold by the Macbeth Gallery some years ago.

There is a small, pearly Homer Martin, "Stony Pond—Adirondacks," another and larger typical "Lake—Adirondacks" and a landscape with figure and by the late R. M. Shurtleff, a characteristic wood interior.

An interesting example of Wyatt Eaton is the "Three Generations."

Among the living men represented Paul Dougherty has an impressive glimpse over "Quiet Waters" and Frederick B. Williams, who has 3 examples, a wide view across "A Mountain Glen." Henry W. Ranger is finely represented by "The Edge of the Pond," "The Pond" and "Woods at Fort Lee." A capital A. P. Ryder, in quality like a Morland is "The Stable." Charles W. Hawthorne's "Provincetown Fisherman" is a strong but unlovely example. A moonrise is over Charles M. Dewey's "Landscape and Sheep" and there are two fine J. F. Murphys, "Morning over the Marsh" and "The Wood Lot."

Other living men well represented are Tryon, Davies, Brush, C. F. Ryder, E. Carlsen, J. A. Weir, Groll, C. H. Davis, and Sartain.

More Modern Art at Bourgeois'.

Cezanne, Van Goch and Seurat were strong men, but have passed. But Matisse, Duchamp and Crotti still live and having courage, as well as technical ability, more or less misdirected, pipe like the piper of Hamelin and are followed by many whose efforts in eccentricity interest to a certain extent though they rarely attract. Did they but follow their true Saints like Cezanne and Van Goch all would be well, but they are led by false prophets and beguiled by vain imaginings.

All this in preamble leads to the discussion of a display of painting, drawing and sculpture, "Arranged by a group of European and American Artists in New York," now on at the Bourgeois Galleries, 668 Fifth Ave., to Apr. 29. This, following close after the American Modernists show at the Anderson Galleries and the slight eruption at Macbeth's, shows that the very latest things in art which are becoming, shall it be said, almost academic in their strange forms, still persistently claim public attention.

Place aux morts! By Cezanne is shown a noble "Landscape," a road through a forest, a simple portrait, full of masterly suggestion of Madame Cezanne, and a drawing, "The Rocks." The Van Goghs are a lovely study of "Iris," remarkable for its quality; a "Still Life," and some most interesting pen and ink and crayon drawings, among which are "The Weaver," "Winter Landscape," "Garden at Nuenen," "Cornfield" and "Butterfly." By Seurat there is an impression of "Sunday at Grande-Jatte."

In order that the drop may not be too sudden it is in order to say that by Paul Signac, there is an indication of artistically disposed color spots, based on a view from the Pont Neuf in Paris. Odillion Redon shows a fine bloom of color over a herd of "Orphans," placed by his lyre, and an "Illumined Flower," which is a woman's head. Marcel Duchamp shows how a "Chocolate Grinder" became simplified to him from 1913 to 1914, by two views; tries to make you imagine "The King and Queen Surrounded by Swift Nudes," who have apparently disappeared behind the medley of plains, and has also a mysterious drawing of a "Celibate Utensil."

"The Leather Hat" is an incident in the view through a window suggested by Henry Matisse, who also is represented by a sketch of "Fruits." Among the drawings he has an interesting study of "Foliage," a couple of clever drawings, one a "Head of a Little Girl," and some interesting monotype, white sketches on black of heads and nudes. Walter Pach shows ultra simplicity and strength in his male and female portrait, and two landscapes, while Georges Roualt sends a wonderfully ugly head of a "Superman" and a landscape. Jean Metsinger, besides a curious still life, shows the sliced up remains of the heads of a nurse and another woman. In similar vein to the latter is Jacques Villon's demand that you shall find the "Portrait of Mr. J. B., Painter," if you can. A pen and ink "Nude" suggestion is all there is of Picasso but Picabia has a doughty follower in the mechanical drawing allegorics in Morton L. Schamberg.

The sculptures are three very clever simplifications of "Greyhounds," "Dog and Antelope" and "Hunter and Dogs," by Hunt Diederich, while Duchamp-Villon's gilded reduction to less than nature of a "Seated Woman" reappears and Duchamp presents "Two Ready Mades."

Others represented by paintings or drawings are Jean Crotti, Ravul Dufy, Arnold Friedman, Albert Gleizes, Marie Laurencin, Lewis B. Everett, Maurice B. Prendergast, Georges Ribemont, Deseignes and Joseph Stella, who shows colors under glass, as well as drawings.

Accepted But Not Hung Works Shown.

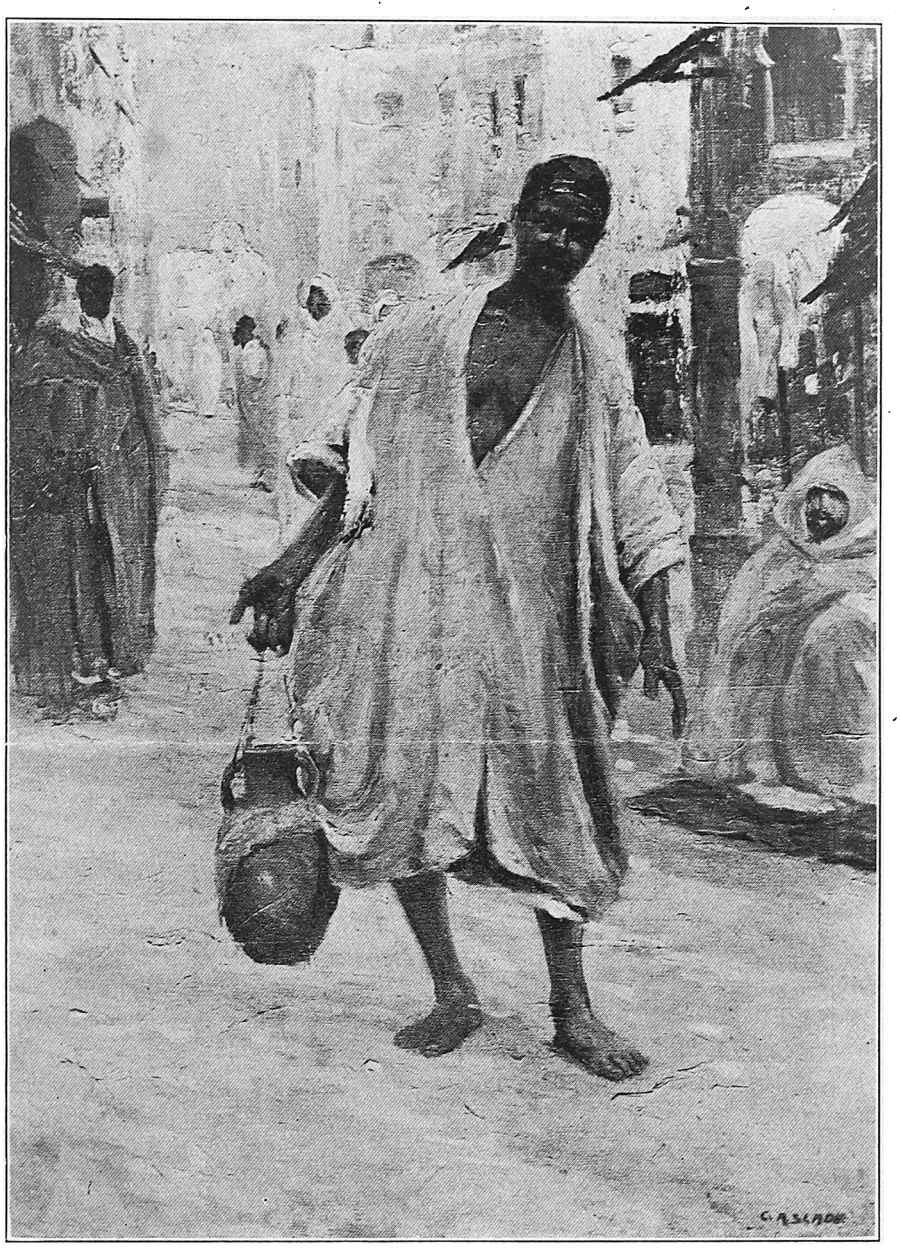
Half a hundred paintings, selected from those accepted but not hung, at the present exhibition of the Nat'l Academy of Design were displayed from Saturday to Tuesday, at the Lotos Club. The display was of good average quality, though it contained few works of great interest and emphasized the strong need of greater gallery space for the Academy exhibitions. The Lotos Club is to be congratulated on having performed a graceful act in arranging the display, for it is cold comfort to know only that a work is worthy to be shown.

William J. Beauley was represented by a spirited and effective large view in front of the Pennsylvania Station on "A Holiday." A life size and brilliant female nude seen from the back was by Christine Herter. It is remarkable for its drawing, modelling and the color and quality of the flesh. Guy C. Wiggins had a large and artistic view of "The Plaza in Wniter." Capital is Harry F. Waltman's snow scene in "The Quiet Valley," which is, however, a little painty.

A strong portrait of Bonner with pipe and book is by Wayman Adams, and Paul Swan was represented with a rather stiffly posed but well painted "Portrait Group" of two boys. Carl Nordell's "Mother and child choosing the Gift" suffers from the same defect, but is also well painted. H. Ledyard Towle showed agreeable, but not overstrong works in "The Convalescent" and "Blue and Silver." Vigorously handled and decorative in effect is Gertrude Fiske's figure, of an auburn haired girl called "Job's Tears." Constance Curtis had a cleverly handled "Portrait" in which the blue dress is notably well painted. By Hallie C. Fenton there appeared a "Draped Figure," which is well handled. Leo Meilziner sent an admirable self-portrait, rather low in tone, and Thomas Eakins a vigorous head of the late Charles F. Haseltine. Very striking in effect but with the paint laid on unpleasantly thick, is John Folinsbee's winter view of "The Bridge at New Hope."

A. C. Goodwin shows strongly artistic qualities in his picturesque winter scene at the "T Wharf, Boston." Sketchily effective is Edmund Greacen's "Docks in Snow." In the pointellist style is Carl Eric Linden's effective moonlit "Road to the Sea." Dorothea M. Litzinger showed picturesquely a "Lily Pond," through a screen of leaves. There is an excellent sky, and a good glimpse of rock and sea in Arthur T. Hill's "Montauk Point." W. A. Levy had a nice side face "Study" of a young girl and L. P. Skidmore a good view of "The Cargo Coaster." F. J. Mulhaupt has fine sky and atmosphere in "January Forenoon." Paul K. M. Thomas was represented by a refreshing sketch of "Connecticut Landscape," and Charles Basing by a strong view of the backs of some old houses at the coming of "Spring."

Others represented were L. F. Berneker, Olive B. Black, an attractive "In the Pasture," Matilda Brown, Matilda A. Brownell, Charles J. Chapman, Eliot Clark, Allan D. Cochrane, "The Silent Wood," Joseph B. Davol, "A Maine Fjord," G. W. Edwards, R. B. Farley, "Barnacle Cove," Florence D. Gotthold, Emile A. Gruppe, Birge Harrison, F. W. Hutchison, Clara T. McChesney, T. R. Manley, Marcus Herman, Hal Robinson, Mathias Sandur, L. P. Skidmore, H. C. White and C. S. Williams.



VENDOR OF COCOA WATER, BISKRA.
C. Arnold Slade.
Presented to the Milwaukee Art Institute by Mrs. Samuel O. Buckner.

Shakespeariana at Public Library.

A remarkable collection of Shakespeariana is now on exhibition at the N. Y. Public Library and will remain until May 31.

A SLADE FOR MILWAUKEE.

There is reproduced on this page C. Arnold Slade's painting of "The Vendor of Cocoa Water," a scene at Biskra, Algiers, which has just been presented by President Samuel O. Buckner to the Milwaukee Art Institute for its permanent exhibition. Mr. Slade, who is at New Bedford, has sold five canvases there. He will divide his summer between Provincetown, Mass., where he goes next month and Ogunquit, Me., where he has taken a studio.

(Continued on Page 5)

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

THE BLAKELOCK BOOM.

If the case of the insane American artist Blakelock and his family, neglected for some thirty years by the art public, was not pathetic the present "Boom" in Blakelocks would be amusing. The painter himself is now "come into his own" in deserved fame, through the sudden tremendous appreciation in the market value of his pictures through the sensational purchase of one for $20,000 at the recent Lambert sale—and his family is to have the financial aid they stand in need of. What a hysterical people we Americans have become! Here are worthy persons almost weeping over "poor Blakelock," some of whom never heard of him until six weeks ago, crowds, unaware until now of even his existence, thronging an exhibition of his pictures at a Fifth Ave. Gallery, at $1 a head, and collectors and dealers, who own examples of the man's art, tumbling over each other to display and exploit them.

In fact Blakelocks have become in a fortnight the "War Brides" of the American art market, and profits have been made, and will be made until the "boom" bursts, from the purchase and sale of Blakelocks that would have amazed the painter in his sane days of struggle with poverty.

How the spectacle must amuse such old and loyal friends of the artist as Carroll Beckwith, Harry Watrous and Leon Dabo. The comments of the two last on the spectacle, we publish this morning.

Had there been a little more consistent and continuous charity and assistance given, when it was most needed years ago, and since then by Blakelock and his family, and a little less hysteria shown now, our reputation as a people more volatile and excitable than the French were formerly considered, would not have been emphasized as the Blakelock boom now so emphasizes it.

THE ART BATTLE OF VERDUN.

The war of the "Modernists" and the Academics, which has waged in Europe, and especially in France and Germany, for the past decade, and which extended to America at the time of the Armory Show four years ago, has of late reached a climax in what may be called the art battle of Verdun.

During the past two seasons the "Modernists," with horse and foot, war correspondents and all, have been camping in the former Academic outlying fortress of Montross, Douamont one might call it, which they carried by assault two years or more ago. Since that time they have been preparing to assault and take the equally and even more ancient and academic fortress of Macbeth or Vaux, meanwhile, directing sporadic attacks at this or that conservative stronghold, and gazing yearningly from afar at the very inner Academy fort of Verdun itself.

With a whoop and yell the "Modernist" army, under the leadership of Gen. Arthur Davies, with Commissary General John Quinn in the rear, and with those valiant war correspondents, Henry MacBride, who also directs the fire of the "Sun" "75s" and Charles H. Caffin, who manages the N. Y. "American" mortars, and F. James Gregg, who shoots in the air—captured the Vaux fortress of Macbeth. Great has been the rejoicing, and wild the enthusiasm in the "Modernist" camp. In last Sunday's Sun, war correspondent MacBride, during a lull in the fighting, sent some shells from a distance from his Sun "75" into the Verdun Academy fortress, and from within that fort has come answering shells—one of which, from an Academician's gun, we publish this morning.

As we go to press the invaders have been driven out of the Macbeth fortress, but threaten to recapture it. We shall see!

CORRESPONDENCE

THE DIVINE RIGHT OF CRITICS.

Editor AMERICAN ART NEWS:

Dear Sir: As an example of fatuous egotism it would be difficult to equal an article recently published in the N. Y. Sun under the caption: *"National Academy Lacking in Thrills."* Asserting that the present exhibition *"keeps to the low level that has been characteristic of the Institution since the outbreak of the War,"* the writer says of the picture that won the most important prize: *"It is absolutely undistinguished as a work of art."* The prize was awarded by a jury of eight painters and sculptors of national reputation.

This type of meretricious criticism, merely expressing the antipathies of an individual, would call for no attention were it not the official utterance of an influential journal, and therefore, in a measure, a voice of authority destined to mould the opinions of that part of the public which is accustomed to take its judgments on art, even more than on other matters, from the daily papers. Sweeping and unjust denunciations of this nature demand a protest.

Consider the amazing assurance of a person untrained in art who makes this statement: *"Waving jury opinions aside"*—that is, the opinions of twenty-five men of sufficient ability to be elected to the National Academy—*"the three best pictures in the Academy are, etc."* It is not the approval of the three pictures cited that is objectionable; it is the assumption of final authority.

And who, pray tell us, appointed you to be a judge of works of art? What have you done to prove your fitness to be an art expert?

Let us examine the taste of this omniscient connoisseur. For those who read between the lines there are several illuminating passages. Speaking of an important picture by one of our most illustrious painters and a high officer in the Academy, he says:

"It is woefully disappointing. *It is a labored, dull study of a studio model holding a book."* Such impudence and bad taste deserve something more than verbal punishment. Would a high officer in any society of physicians, surgeons, architects, or other body of professional men be subjected without a protest to such abuse from a person uneducated in those professions?

This complaisant dictator, describing one picture as *"more to be commended than any in the display"* again reveals his point of view. After explaining at some length the merits of the picture he adds: "The color is by no means good *as color, but its crudity as it happens adds to the effect of the burlesque."* This frank admission of a preference for bad color and crudity is in reality an injustice to the picture he describes, the color of which is powerful, not crude.

The following excerpts throw further light on the critic's taste: *"So featureless a show has seldom been seen. No new subjects—no thrills."*

In the last sentence we have the key note. This imitator of Bernard Shaw, while usurping the position of a dignified moulder of opinions, may be suspected of a native taste for Coney Island and the movies. Sneering and destructive comment is an easy means of escape from the real purpose of criticism, which is intelligent and helpful analysis.

Happily there are several dissenting voices among the critics and there are reviews of the exhibition that are sane and just.

To inform himself regarding the work of the man in the place of honor, which is swept aside as *"too pale and weak,"* the inflated critic has but to visit the Metropolitan Museum. A study of the artist's work will reveal a strong personality, combined with beauty of design, workmanship and color harmony that will command a high place in the art of all time. And here we come to the difference between the opinions of some journalists and those of a jury of technically trained artists. Radical art writers prefer the standard of our exhibitors to be, not that of the museums, but of the sensational newspapers. Fortunately, the National Academy does not exist to please the jaded appetites of a few journalists with a liking for rank, sensational subjects only.

Do they imagine the only purpose of pictures to be the decoration of bar rooms and sporting dens? Is the coal heaver, tenement house phase of art the only one worth exhibiting? These are often vigorous and interesting subjects, but some picture lovers prefer other and more ingratiating types to live with.

In recent years the walls of the Academy have been open to the best contemporaneous art of every school. The space is inadequate, but the community and especially its people of wealth may be criticised for that. In December the exhibition displayed the widest possible range of color contrasts and the best of the modern tendencies. Has the National Academy received any credit for that liberality?

Criticism from a large, dispassionate and widely educated viewpoint is alone worth reading. Destructive art writers with a taste for *but one* phase of art, no matter which, are incompetent. When they ignorantly defame men of great distinction and ability they are pernicious.

Member of the National Academy.
New York, April 3, 1916.

VEZIN ON "MODERN ART."

Members of the Salmagundi Club who crowded their picture gallery the other night to hear Frederick J. Gregg champion modernism in art carried away with them one distinct impression, and that was furnished in the remarks of Charles Vezin, former President of the club. The guest talked in generalizations, and was, it is said, more concerned in catechising the club as to its attitude toward modernism and its opinion of the relations of dealers and the public than in advancing arguments in favor of any cult.

Mr. Vezin had a clear notion that the meeting had been called to deal with post-impressionism, futurism and kindred radical tendencies. In addressing himself to the work of the extremists he roused the only excitement of the evening, for his speech aimed at a real target.

"There are many picture buyers in the country who know nothing of art," he said, replying to the question as to the reason for the patronage of new-fangled cults. "They buy pictures as they would clothes, not because they like them, but because they are the style. Such people would not buy the most beautiful gown in the world if it were in last year's cut.

"He who can sense the border line 'twixt sentiment and the sentimental," he said, analyzing the so-called advanced productions of modernism, "'twixt the dramatic and the theatrical, between love and the erotic, between weakness and delicacy, between strength and brutality, is the artist. One does not care for piquant food when one is hungry. One likes caviar and the like when one has no appetite. Piquant art is for the jaded. Then comes the worse than piquant, the parallel of wormy cheese and putrid game.

"The taint of pseudo-Orientalism is over it all; not the Orientalism of Japan, China or India, or Omar or the Psalmist, but the jaded Orientalism from the salons and studios of London and Paris, the Orientalism of Oscar Wilde. Its atmosphere is laden with musk; its perfumes of Araby are from the barber shop; its 'rhythm' belongs to the lobster palace.

"The artist is supposed, above all things, to have imagination. These 'artists' are wanting in imagination not to see the evils they promote. Some do these things because they sell. There is no such easy road to free advertising as the salacious. With some it is a case of diseased mind, in which the artist lays bare his soul, exhibiting to a morbid or an adolescent public what should be hid from sight. And any interference with this soul-sick creature calling himself the exponent of liberty is met with the wire entanglement labelled 'freedom, art, culture.'

"Some years ago a great daily conducted a nefarious business through a 'personal' column. It saved its face by stamping the worst iniquities with 'object matrimony.' So these conductors of the personal columns of ethics have a big purple stamp which reads: 'This is art.'"

A "Christian Science" View.

Sergeant Kendall has the unique distinction of contributing to the exhibition's (Spring Academy's) most repellant picture, in "The Sphinx"—a vampirish nude creature gloating over the skeleton of a human victim.—Christian Science Monitor.

LONDON LETTER.

London, Mar. 29, 1916.

As was to be expected, there has been considerable criticism of the action of the Trustees of the National Gallery in regard to the purchase of the Masaccio as well as of the de Hoogh, of which I have already written, and questions have been asked in the House as to why the purchase-money was not expended in War Loan. The answer given to the Secretary of the Treasury was that the pictures were paid for out of Trust Funds, expressly left for the purpose of purchasing works of art. This position with regard to the trustees of various public institutions is leading to some curious anomalies, for public opinion at the present time is all against expenditure on such purchases, whereas by the terms of the Trust, the Trustees are forbidden to apply their money to any purpose except that of the acquisition of pictures. Hence we find, in many instances, that sooner than brave the censure of the public and the disapproval of their local Councils, museums and galleries are simply hoarding their resources with a view to spending it "en bloc" after the War. Though their action is perfectly comprehensible in the existing circumstances, it seems hard that the full benefit of the money should not be enjoyed by artists and dealers at a time when it is sorely needed.

Sale of Whistler's Letters.

At the end of this month there will be a sale at Sotheby's of especial interest to admirers of Whistler, for there will then be dispersed a number of the artist's letters written to his friend, Mr. Thomas Way, and relating to the printing of lithographs executed for Whistler by that gentleman. Though the majority of the communications are brief, they are exceedingly interesting in view of the light which they throw upon the artist's methods.

Modern art experienced a severe slump a few days ago when, at the sale at Christie's of Mme. Blanche Marchesi's collection. prices commencing as low as 4½ guineas were paid for pictures bearing names well known in the New English Art Club circles. When on the same day Lord Leighton's "Cleoboulos," which in 1880 fetched 1,250 guineas, was put up, it brought no more than a mere 300 guineas; while Sir Edwin Landseer's "Highland Nurses" dropped from its price of 1,600 guineas in 1878 to a beggarly 340. This fall in prices, so far as these two pictures are concerned, has, in my opinion, very little to do with war conditions but is wholly attributable to the modification of public taste in art, which at present is opposed both to the highly finished in technique and to the obvious in sentiment.

Mr. Tom Mostyn, who, perhaps, enjoys the distinction of being the modern artist whose work is most freely exhibited in the Corporation Galleries of England and the Colonies, is to hold a "one-man" show at the Grafton Galleries early in April on behalf of the British Women's Hospital, while at the same time he is sending some important canvases to the Royal Academy. His last year's Academy picture, "Flight," which represented the exodus of the homeless from a burning village in Belgium, was bought for the Corporation of Liverpool by a citizen of that city who preferred to remain anonymous. It is not often that public spirit assumes so modest a form!

Sargent's New "Blotted Paint" Style.

Sargent, who, I am told, was at one time approached with a view to painting a portrait of the late Queen Victoria and who, finding the commission unsympathetic, excused himself on the grounds of want of suitable opportunity, is developing a somewhat new method in the pictures which he is showing at a current exhibition. This is on the lines of the "blotted paint" system, a style which has for many years obtained favor among modern French artists. There is no doubt that many convincing effects are to be gained in this way, but there is a restlessness and want of repose which is inseparable from it and which detracts very considerably from its value. But when an artist of the calibre of Sargent resorts to it, one has the comforting conviction that it will in all probability prove but a stepping stone to higher things and that it is by no means the last expression of his artistic faith.

Christie's, like every other business enterprise, is feeling the shortage of labor occasioned by the War, so that quite a large amount of the enormous labor involved by the forthcoming Red Cross Sale, is being borne by the heads of the firm themselves. Quite a considerable number of paintings and drawings by such artists of the British School as Gainsborough, Lawrence, Raeburn, and Landseer have been given by various donors, whose idea it has been that these should be purchased as gifts to be presented later to the nation. Whether such hopes of philanthropy are justified, remains to be seen.

L. G-S.

EXHIBITIONS NOW ON

(Continued from Page 3)

By Manet and Degas.

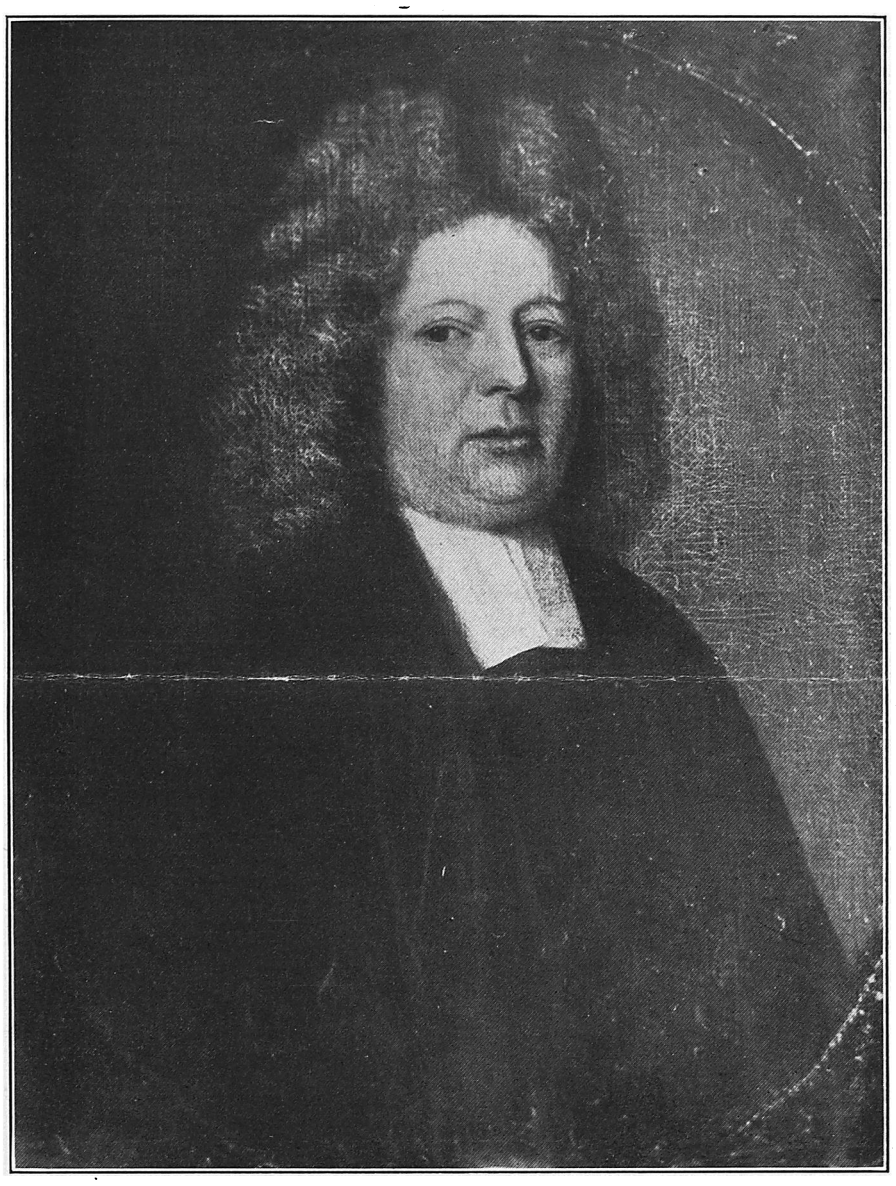
Manet and Degas! Two names to conjure with; almost everything they painted or drew seems to live again in the glorious touch of their genius for selection and technique. It is a very "precious" little joint exhibition of their work that has been arranged by Mr. Georges Durand- Ruel in the gallery at 92 E. 57 Street, to April 29.

This time it is Degas who has the honors of the walls, although Manet follows fast and with perhaps more interest of personality. Nothing, it would seem, could be better in the way of painting than the Degas "Portrait of a Man" and the head of "La Savoisienne," while for an artistic impression his glimpse of a couple of race horses, just before the start, "La Champ de Courses," could not be bettered.

There are a couple of studies of dancers in oil and others appear in several of the pastels. Two of the more important examples in this medium show a maid combing her mistress' hair and a singer and the scrolls and necks of two 'cellos, just in front of the "Ballet de l'Africaine."

Now Manet seems, as the French say, to impose himself and shows the maestria that was in his brush. Here is his copy of Titian's "La Vierge au Lapin," in parts, although it seems heresy to say so, painted better than the original and a little reduction of Velasquez's "L'Acteur Tragigue," which by the way is not painted so well. There are two bright pastel studies of "Mme. du Paty" and "L'homme Blond," a study of a woman looking into a mirror and a rapid sketch of the beach at Boulogne. "La Brioche," in which the cake appears with a rose, some fruit and a box is an apothesis of still life and there are three flower studies in gouache. A "Rendezvous de Chats" is a design in gouache, afterwards engraved on wood by the master as a poster for his friend, Champfleury's book on domestic felines.

Bertus Pietersz showed several realistic paintings, in oil, of outdoor subjects in rural America, at a tea and musicale, which he gave in his Van Dyck studio, Thursday.



COTTON MATHER
Peter Pellem
At the Weston Galleries

More Modernists at Montross'.

There is one thing certain about the harp of the modernists and that is, it has not a thousand strings. Each little individual artistic lay is played on a few in strident tones. Here are Jean Crotti, Marcel Du-Champ, Albert Gleizes and Jean Metzinger, fresh from the trenches of paint in the forefront of battle in the artistic arena of the Montross Gallery, 550 Fifth Ave. and arrayed against scoffers to April 22.

M. Crotti leads the four in audacity, and also in some ability. In addition to a number of canvases delicately colored in which Japanesque suggestions of parts of women's faces and hands appear amid wavings of bandeaux, he has "A Portrait of Marcel Duchamp ("Sculpture Made to Measure") which consists of a part of a wig, a silvered forehead and features outlined by wires. No. 1 entitled "God" is apparently a slap at Americans and a deification of baseball. A "Clown" shows disks, wire and glass eyes. No. 19 whose title is withheld is supposed to arouse curiosity.

Marcel Duchamp shows in oil two queer works, a "Landscape" and "Yvonne and Magdaleine Dechiquetees," and three drawings. Of these "The Virgin" is incomprehensible and "Pharmacy" is a delicate and quite understandable landscape, in which a couple of drugstore window bottles appear as ornaments to the distance. Albert Gleizes whose earlier work shows he once made some effort to represent natural objects has a number of painted puzzles, which the titles do little to elucidate. Jean Metzinger's little group includes a blocked up "Head of a Child," and some impressions of villages and landscape which appear something as they might if seen from an aeroplane.

Works of Mme. Lucas Robiquet.

A number of paintings by Mme. Lucas-Robiquet are on view at the galleries of Braun & Co., 13 W. 46. Besides several brilliantly handled portraits of women and children, there are attractive French single figure peasant subjects and several landscapes, some of North African scenes.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
Looking back at the time I came to New York, I can see that it was then really a provincial town. Generally speaking, we were in a stage which might be described as innocent of art. The great flow of public appreciation was in the direction of pictures that were frankly imitative. The reputation that stood the highest was Meissonier's. Very large prices also were paid for work by such men as Domingo, Vibert, and Gerome.

PARIS LETTER.

Paris, Mar. 29, 1916.

The pleasant idea of an exclusive exhibition of landscapes is being carried out at the Georges Petit galleries. It includes works by Degas, Dauchez, Maurice Denis, Flandrin, Guillaumin, Guillomet, Lacoste, Lebourg, Le Sidaner, Marquet, Henri Martin, Maufra, René Ménard, Claude Monet, Redon, Renoir, Alfred Roll, Roussel, and Vuillard.

Two pastels shown by Degas are exceedingly simple in composition and chiefly remarkable as studies in greenish browns and yellows. The examples of Monet are of very unequal interest. In one, entitled "The Hay-Cocks," the detail of the foliage presents itself to the eye in lines whose mechanical paralellism is almost obtrusive. In a view of the "Shore of the Seine" the foreground is choked with tangled marsh-grass and weeds, and if any grace of detail were possible with such a subject it is completely drowned in confused and muddy shadow.

Alfred Roll has painted a "Landscape of Blood," apparently a vision of Liège when the horror of the final German assault was at its height. The river, though partly masked by sullen swirls of smoke, seems to run full of blood, and the sun looks angrily down upon the scene through turgid clouds of ruddy brown. Roll has another picture in this show in the lighter scale of color with which we are not too familiar—"A Summer Day"—a woman and three girls in gay attire, spending a joyous hour in a glade of a forest. It has no value as being representative of life and is without worthy distinction in painting. Unfortunately, the president of the Société de Beaux Arts almost always produces the impression of striving after what, for him, is the unattainable. He has true artistic qualities, but they are evidently misapplied.

Two Fine Renoirs Shown.

There are four pictures by Renoir in this exhibition. Two of them, "Triel" and "Les Vignerons," are of extraordinary merit—which, however, cannot be well appreciated except at a distance. In the view of the river at Triel there is a quality of blue in the water which I have never seen in quite such excellence in any other painter. There is a fine dignity in the powerful cloud-massing, with scintillant tints of gray and gold, and the heavy, almost funereal foliage, still as the stillness of death, which overhangs the placid stream. The other two landscapes, painted in 1875 and 1877, are less distinctive.

Flandrin's "Valley of the Drac," painted with his usual solidity and strong relative arrangement of values, is also exceedingly satisfying in its depth and amplitude of perspective. Guillaumin has two idyllic scenes, full of delicate and poetical feeling, and rich in vibrative warmth. Le Sidaner proves again that he is best in the interpretation of half-lights and the mysterious objective effects twilight and dark. Of four canvases by Ménard, the one depicting the "Parasol Pines" of Fréjus is the most characteristic and interesting. There is an admirable contrast between the sun-glow struggling with a showery mist and the dismal blackness of quaintly outlined trees.

Exhibition of the Cercle Artistique.

Works inspired by the war form one of the chief features of the exhibition of the Cercle Artistique et Littéraire, in the rue Volney. Among these are several forceful portraits; symbolical statuettes, like that of the wife of a soldier, who is fighting in the trenches, and her babe, full of a subtle pathos, more suggested than expressed, by Henri Gerber: "Souvenirs aux Héros," in marble and ivory, a young girl, draped plainly all in white, bearing a palm for a tomb of the fallen, by Levasseur; a bronze by Jean Hugues, "To Those Who Have Died for the Country," fine in pose and in the sublime calm of the visage; a picture of the Rheims cathedral after its devastation, rather unreal in color and indeterminate in detail; views of certain quarters of Paris at night under the military search-lights, by Alexandre Nozal; the interment of a lieutenant at the fighting front, with strong delineation and austere coloring, by J. F. Bouchor, official painter to the armies; and a powerful eau-forte by Eugène Cadel, representing the Kaiser, wooing the caresses of a skeleton-figure of death.

One of the most agreeable canvases is a portrait of a girl by Paul Chabas, entitled "Melancholy." There is also a charmingly peaceful interior by Frederic Lauth, in the manner of the American painter Barlow.

Eric Tayne.

NORFOLK, VA.

The 2nd annual exhibition of works by modern Americans is on in the gallery, 226-230 Granby St., under the auspices of the Irene Leache Art Room. There are some 40 canvases, by Garber, Henri, Lie, Seyffert, Lever, Symonds, Harrison, Curran, Crouse, Frieseke, May Baker and Lena Brooke.

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American Art Galleries, 6 E. 23 St.—Collection of Paintings of Andrew Freedman, Collection of Engravings and Etchings and Vitali Benguiat Collection of Old Embroideries and Velvets. Edward Wassermann Collection of Old Chinese Porcelains, Jades, Etc.

Anderson Galleries, Mad. Ave. at 40 St.—Library of the late B. F. Hadduck of Philadelphia.—Persian Collection of Haji Ali Agha.—Library of the late John Wylie Barrow of New York.

Arlington Galleries, 274 Madison Ave.—Works by American and Foreign Painters.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Cathedral Parkway Gallery, 2837 Broadway.—Works of John Sharman to Apr. 28.

City Club, 55 W. 44 St.—Portraits of Women and Children to Apr. 10.

Daniel Gallery, 2 W. 47 St.—Works by Middleton Manigault to Apr. 11.—Watercolors by Modern American Artists, Apr. 12-25.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, to Apr. 29.

Ehrich Galleries, 707 5th Ave.—Works by Greco, Goya and Zurburan.

Folsom Galleries, 396 Fifth Ave.—Portraits in Oil and Pastel and Miniatures by Sarah Catherine Sweeny, to Apr. 14.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, to Apr. 15.

Goupil Galleries, 58 W. 45 St.—Etchings by Zella de Milhau and Statuettes by Jane Poupelet and Janet Scudder, to Apr. 15.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee $1. Benefit Families of French Sculptors.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.

Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 15.—American and Foreign Lithographs to follow.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Irving R. Wiles to Apr. 15.

Little Gallery 15 E. 40 St.—Calumet Crochet and Lustred China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—American Art, Past and Present, to Apr. 19.

Macdowell Club, 108 W. 55 St.—Group Exhibition, to Apr. 16.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, to Apr. 22.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibit N. Y. Evening School of Industrial Art.

National Arts Club, 119 E. 19 St.—Exhibition of American Printing by the American Institute of Graphic Arts, to Apr. 16.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exh'n of Wood-Engravings. Shakespeariana, to May 31.

Petrus Stuyvesant Club, 129 E. 10 St.—Paintings by Mrs. Louise Upton Brumback to Apr. 16.

Ralston Galleries, 567 Fifth Ave.—Complete Work in Mezzotint of Elizabeth Gulland, to Apr. 15.

Reinhardt Galleries, 565 Fifth Ave.—Blakelock Aid Exhibition, to Apr. 22.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Thumb Box Gallery—Appreciations of Childhood by Van Deering Perrine to April 22.

Weston Galleries, 622 Lexington Ave.—Italian Primitives, to April 15.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—Andrew Freedman Collection of Paintings at the Plaza Hotel ballroom Apr. 14.—Engravings and Etchings, eve'gs April 12-13. Vitall Benguiat Collection of Old Embroideries and Velvets at the Galleries aft. Apr. 13. Edward Wassermann Collection of Old Chinese Porcelains, Jades, Etc., at the Galleries, afts., Apr. 14-15.

Anderson Galleries, Madison Ave. at 40 St.—Library of the late B. F. Hadduck of Philadelphia, including First Editions, books with Colored Plates, and Works on Napoleon, afts. of April 10-12.—Persian Collection of Haji Ali Agha, to be sold by order of A. Izmirlian on aft. of Apr. 13.—Library of the late John Wylie Barrow of New York, embracing rare and valuable books and scarce Americana aft. and eve'g, Apr. 14.—Leech Collection of Stanley Kidder Wilson of Philadelphia aft. and eve'g of April 24.—Dickens and Thackeray Collection from the Library of Edwin W. Coggeshall of New York, aft's of Apr. 25- 27.

Mezzotints by Elizabeth Gulland.

An exceedingly interesting display is now on at the Ralston Galleries, 567 Fifth Ave., of the complete work, in mezzotint printed in color, of Elizabeth Gulland, of England, which remains on view to April 15. As a token of her appreciation of her endeavors by the American public Miss Gulland has offered to present a complete set of her proofs to the print room of the Public Library. There are 13 numbers in the catalog and of 11 the whole edition has been sold. The most recent plates, all the copies of which are not yet disposed of, are those of Raeburn's "Mrs. Urguhart," owned by the Glasgow Corporation Gallery and published last fall, and the same artist's "Mrs. Stewart, of Physgill," which is about to be issued.

Miss Gulland's reproductions, several of which are shown in their various stages, are remarkably spirited and truthful and admirably colored. One of the destroyed copper plates is also on view. The earlier plates shown include those after Reynolds' "The Hon. Anna Bingham," "Lavinia, Countess Spencer," "Viscountess Althorp," "The Age of Innocence," and "Lady Waldegrave and Her Daughter." Raeburns' "Mrs. Scott Moncrieff" and "Miss Emily Devismes," and Lawrence's "Mrs. Siddons."

French War Posters and Drawings.

There have been on view for the last few days in the studio building of Mrs. H. P. Whitney, at 8 W. 8 St., for the benefit of the American Hospital in Paris, a number of posters, drawings and engravings by French artists sent over by the Harvard Club of that city. The representation of Forain and Steinlen is full and of much interest, and largely satiric. There are also examples of Bulbot, Faivre, Jonas, Synave, Naudain, Leandre, Lacaille and Dumas. The posters are for various works of war charity, such as the "Journee de l'Orphelinat des Armee" and the furnishing of "Le Vetement pour la Prisonnier de la Guerre." Another shows that "L'02 Combat pour le Victoire."

Walter Hunter, well known to the frequenters of the old Blakeslee Galleries, as one of the late Mr. Blakeslee's efficient gallery assistants, and now with the Ehrich Galleries—is also interested in the entertaining business, and furnishes instrumental and vocal talent on request.

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CHICAGO.

Another event that has grown into a habitual milestone of the Art Institute's season is the exhibition of structural designs, pictures of period and modern buildings, drawings and modelings, installed under the auspices of the Chicago Architectural Society, and this show is now in progress, but was opened too late for any specific details in this issue of the ART NEWS. However, it is apparent at this early date that the "appeal" of the show repeats itself this year—that is, it falls far short of any other kind of creative work in attracting the interest of the general public. It is apparent that the crowds of laymen who happily throng into the Institute to enjoy pictures, sculptures, and art-crafts have little interest in any kind of architectural reflection—they hold their enthusiasm for the materialized architecture. But there are enough architectural artists, students and near-students to make the annual show an important event.

The Institute will give a variation in shows during the week of April 21 with the Newark Posters. On the 25th of the month, the Art Students' League will install its show.

Henry Frederic Gutherz has a collection of portraits by old English masters, and a number of landscapes and contemplative paintings, featured with the human note in figures, by noted men of the Barbizon school, at the Blackstone Hotel.

The exhib'n installed by the Artists' Guild in its quarters, the Fine Arts Shop, is interesting in that it reveals the continued force of the individuality of several members of the Chicago Society of Artists. Leon H. Roecker won the Fine Arts B'ld'g prize for skill of execution and coloring in one of his landscapes, with the human note as a feature. A. H. Schmidt captured an honorable mention with free-hand, distinctive paintings. Pauline Palmer has a breezily interpreted Gloucester coast painting, the mystery of the far horizon accentuating the buoyant spirits of the girls in the foreground. Anna L. Stacey has a figure piece, "Two Friends," which sustains her reputation for well executed portraiture and figure work. Walter Ufer, in his Southwest scenes, is true to the picturesque coloring that we have learned to identify with this sweep of our country.

C. F. Browne, Gustave Baumann, Victor Higgins, F. C. Peyraud, Ethel Coe, Sam Kennedy and Martin Hennings are preparing to go west on a painting tour.

S. Szukalski will install his sculptures in the Art Institute for exhib'n the last week of April.

Verheyden, a Belgian artist, not long from Paris, is here and will open a studio. He intends to make mural painting a specialty. Examples of his work are on show in the Marshall Field galleries.

It is told in art circles that Paul Schulze contemplates endowing a gallery of the Art Institute with representative paintings by leading American artists. It is said that Mr. Schulze owns a larger number of paintings by William Ritschel than any other collector of American canvases. He has a large private collection of American works and is continually adding to the assemblage.

H. Effa Webster.

DENVER.

Margaret George and A. Byron Olson, local artists, are showing some of their works at the Public Library. The former shows figure studies and sculptures, the latter some poster effects.

SAN FRANCISCO.

Adolph Berson is displaying more than 20 California scenes at the Rabjohn & Morcom galleries. At the Gump galleries is a landscape, "The Mountain Drive," by Thad Welch. Gottardo Piazzoni is completing a mural for the Girls' Club. The canvas measures 7 ft. long by 4 ft. wide and the theme is "Motherhood."

In the Oakland Museum a gallery has been given up to more than 40 pictures, including oils, crayons and charcoals, by Matteo Sandona. Included in the collection are a number of portraits of local society women.

C. C. Cooper has 3 Exposition scenes and Karl Schmitz a large decorative canvas at the Schussler galleries.

ST. LOUIS.

Among the acquisitions of the City Art Museum this month are examples of Gerard Ter Borch and Daniel Mytens. The Ter Borch is a small characteristic portrait of J. Graeff and the picture comes from the Achenbach collection in Dusseldorf. The other painting is a full-length of Charles I. A number of objects of Persian art were added to the Museum's collection, including ceramics, embroidered textiles, a Persian miniature painting and several pieces of ancient armor finely damascened with gold and silver. These specimens were a part of the Persian Exhibit at the Pana.-Pacific Exposition.

PHILADELPHIA.

At a meeting of the Penna. Society, Sons of the Revolution, in the Penna. Historical Society rooms, April 3, a proposal to erect a memorial arch in Washington Square in honor of Gen'l Anthony Wayne was defeated and a proposal was substituted, providing for an equestrian statue on the new Parkway. A fund of about $13,000 has been contributed toward the project. The design was left to the Art Jury. The Society appropriated $200 to the fund now being raised by the Colonial Dames for a window in Valley Forge Chapel in honor of Martha Washington. This fund now amounts to $13,000. Armour's portrait of William Penn, a copy of which will be presented to the new super-dreadnought "Pennsylvania," was on exhib'n.

The Georgine Shillard Medal, given for the last five years by Mrs. Georgine Shillard Smith, was awarded at the Plastic Club Color Exhib'n to Mrs. Paula Himmelsbach Balano for her painting of "The Acropolis." D. Christian Brinton presented the medal and spoke on modern art.

The exhib'n of posters at the Industrial Art School is instructive. The nucleus of the show is 60 posters made for a competition celebrating the 250th anniversary of the founding of Newark, N. J. Also represented are F. Brangwyn, Hohlwein and Aubrey Beardsley. The "Phila. Today and Tomorrow" prize poster by Wade Lane is one of the attractions of the show, closing Apr. 9.

Some 50 oils illustrative of U. S. history, by J. L. G. Ferris, have been placed on exhib'n in the restored Congress Hall. Ferris has been engaged for about 20 years upon these historical canvases, ranging from Columbus's discovery of America to the close of the Civil War. The show will be open to the public until June 20.

The special exhib'n of "Fakes and Reproductions" of old china, glass, metal work, enamels, ivories, etc. at the Penna. Museum in Memorial Hall has educational value. It is the first of its kind held in this country. Among the objects shown are imitations of Chinese porcelains, Capo di Monte hard paste, Sevres hard and soft paste, English creamware, Meissen and other German porcelains, French stanniferous faience, Greco-Roman pottery, Tanagra figurines, Aztec pottery, Battersea and German enamels, German drinking glasses, pewter flagons, Hispano-Mauresque ware, Persian faience, Dr. Syntax plates, English lustres, etc. An amusing fact connected with the forgeries of works of art of this kind is that the imitations frequently happen to be better than the originals. Dr. Edwin Atlee Barber, director of the Museum, has arranged this unique display.

Eugene Castello.

WASHINGTON, D. C.

At the Corcoran Gallery one exhibition will follow another until June, when the work of the Corcoran School students is annually displayed. The Redfield show to end April 9 will be replaced by an exhibition of Berryman cartoons. Early in May the Capital Camera Club will hold its annual exhibition in the Gallery.

In May two notable exhibitions are promised—one of industrial art in the Nat'l Museum, the other of paintings by the late John W. Alexander now at the Carnegie Institute, Pittsburgh.

Janet Scudder has been commissioned to design and execute the official memorial medal for the Indiana Centennial in 1917.

Lucien W. Powell's oils and watercolors are on exhibition at the Shelby Clarke galleries, where there are also pictures by E. C. Messer and Hobart Nichols.

At the National Museum there is a display of more than 40 models by prominent sculptors, entered in competition for the $75,000 appropriated by Congress for a suitable design for the Francis Scott Key Memorial to be erected in Ft. McHenry, Baltimore.

INDIANAPOLIS.

The ninth annual exhibition of works by Indiana artists, which occupies four of the upper galleries at the John Herron Art Institute, continues to April 16. Altogether 114 artists are represented, with 197 pictures, 25 sculptures, and 40 examples of pottery, metals, and needlework. Some of the artists represented are Susan M. Ketcham, with a marine; Dorothy Morlan, "Winter, Coast of Maine"; H. Vance Swope, two colorful Hudson River scenes; Helen M. Goodwin, a decorative "California Pepper Plant," and Vogle Armstrong "Ohio River." "La Fontaine Carpeaux" is by Leon Makielski, who also shows portraits of the late Clarence Ball and J. A. Vanden Broek; Henry Macginnis shows "River Border," a good landscape; W. Victor Higgins a Taos Indian figure study and there are landscapes by Samuel B. Wylie, Fred C. Oliver, Will H. Stevens and J. M. Dennis.

An interesting feature of the current exhib'n is the "Fakers' Show."

BOSTON.

At the "Guild of Boston Artists," Mrs. Alice Ruggles Sohier, a talented young woman trained at the Museum's School, is holding an exhibition of her pictures. Mrs. Sohier's work is honestly "seen" and at times has considerable beauty. She draws well perhaps better than she feels color. The figure examples are marked by these aforesaid qualities and the exhibition as a whole is a good one.

J. Eliot Enneking, "a chip of the old block," as his friends call him, has a show of "small paintings," in a local gallery. There are 29 examples, all landscapes, with Mystic, West Chop and Noank, as places of inspiration.

In the Vose Galleries two good exhibitions attract. There is a display of work by deceased American painters in one gallery, and of very alive Americans in another. Albert Bierstadt's "Star King Mountain, California," is here as is George Inness' beautiful "Late Afternoon, Hudson River," a Wyant, "Adirondack Ravine," canvases by J. Foxcroft Cole, Thomas Robinson, Geo. L. Brown, Homer Martin, William Bradford.

In another gallery Paul Dougherty, Gardner Symons, Charles W. Hawthorne, Guy Wiggins, Lilian Genth, George Hallowell, H. D. Murphy, Gifford Beal, George M. Bruestle, Lawrence Mazzanovich, John Sharman, Philip Little, E. B. Waite and R. H. Nisbet, make the walls vivid with life and color.

Charles Emile Heil, who paints birds better than any American artists, save C. H. Denslow, has an exhibition of these beautiful examples with watercolors and pencil drawings in a local gallery. This young painter has fortunately attained recognition, both artistic and financial, while youthful enough to enjoy it. At the San Francisco Exposition he received a gold medal for his work, which, it is to be hoped, he will not consider any especial compliment, considering the manner in which the so-called honors were there awarded, as the ART NEWS has told.

In the Copley Gallery's front room, an exhibition of pictures by Mmes. Harold Peabody and A. H. Parker is scheduled for the near future. Old portraits by the early American painters continue in the large gallery.

The Fogg Museum of Harvard has on a special loan exhibition of drawings by Old Masters from the collection of John Pierpont Morgan of New York.

The discussion anent the Art Club selection of pictures, both for the annual exhibition and the so-called "Prize Picture," which is to receive $1,000 as a purchase price—continues. In the meanwhile the new "salon" in Leonard's Gallery attracts many visitors who are looking for the work of 10 men. Messrs. Carbee, Kronberg, Hardwich, Pierce, Lawlor, Graves, Copeland, Garrett, Hallett, Tompkins, all Art Club members, but not in their Club's Show. This collection is not, however, a "Salon des Refusees," but rather, a large bunch (200 or more) of the unsubmitted (not to say the *unsubmissive!*).

TORONTO.

There is always keen interest surrounding the annual salon of the Ontario Society of Artists, partly because it brings into prominence many of the younger artists, who might be said to have hardly arrived yet—and also because of the wideness of its choice of pictures—even the ultra-modern—the startling being allowed a place—a place by the way, which it is the fashion just now to refuse to those of a more moderate school. Impressionist work, as shown in its present pronounced form in the exhibition has completely superseded the older more finished style. And this year's salon in the art gallery at the Reference Library is no exception to the new rule.

Lawrence Harris' "Snow" is a disappointing contrast to the beautiful realism of his "Country Store" which won so many admirers a year ago.

There are several other large canvases equally unreal, depicting Autumn and Winter scenes and one of a garden in which the flowers are truly more than life size and startling in their coloring. A virile portrait broadly and crisply painted, of himself by Harry Britton is splendidly impressionistic and was evidently finished at one short sitting. Mrs. Britton shows "The Head of the Bay." Mrs. Mary H. Reid has painted a lovely garden with purple and yellow Autumn flowers. Owen Staples also has painted a garden with bright hollyhocks. Charles Simpson's "Harbour Scene" is effective, and Peter Shepherd and Owen Staples have painted the building of the big Bloom St. viaduct.

Frank Johnson is one of the most original and daring of Canadian illustrators, his work full of mystery and charm, and replete with energy. "Fireflies" is his chief picture. Special mention should be given to "Sheep Grazing" by Herbert S. Palmer.

SALES PAST AND TO COME

A Cosmopolitan Collection.

The collections of paintings and art objects formed by the late Daniel S. Miller, as already announced is to be shown from April 13 in the Hotel Savoy and to be sold there at auction under the direction of Mr. Samuel Marx, April 17-21.

The French pictures in the collection include examples of Fantin-Latour, Monticelli, Bouguereau, Henner and Marie Dieterle. There are two exceptionally fine examples of Daniel Ridgway Knight and canvases by Berne-Bellecour, Grolleron, Roy, Carleneter and Chelminski. The leaders of the modern Dutch school represented are Kever, Tromp, Blommer and Evert Pieters; of the German, Bauman, Arnolt, Weber, Seifert, Kiesel, Richter and Eigler; of the Belgian, DeBeul, Seghers, Van Kuyck and Musin; and of the Italian, Maltolinni, Prosdocinni Capobinchi, Ancillotti, Morosini, Andre, Otti and Zampighi.

Hoborg, Munthe, Lynch and Von Blaas are also represented.

The American painters represented are J. G. Brown, Boughton, McEwen and C. S. Pearce.

Rare Books and Fine Bindings.

A Shakespeare Folio is seldom offered for sale, but now no less than three, the first, second, and fourth, will be sold at the Anderson Galleries on Friday next. Perfect copies of these folios are practically unobtainable; they were printed in 1623, 1632, and 1685, the editions were small, and they were subjected to severe usage. These three copies are very much better than usual. The first Folio has only nine leaves in facsimile, the second, one of the tallest copies known, has only four, and the Fourth, a large and sound copy, has only trifling repairs.

There are some fine pieces of Americana in this sale, notably Smith's New York, Shepard's "Clear Sunshine" (1648), and "Two Voyages to New England" (1674). The sale will be notable also for the large number of fine bindings. Among the great masters in leather represented are Derome, Chambolle-Duru, Riviere, Padeloup, Bretault, Root, Bayntun, Dubois, Ruban, and Roger Payne.

Andrew Freedman Picture Sale.

The most important picture sale of the near future will be that of the 52 pictures owned by the late Andrew Freedman in the Plaza ballroom Friday evening, April 14, next. The pictures will be placed on exhibition in the American Art Galleries this morning.

The Catalog of the collection emphasizes the high quality of the comparatively small collection as a whole.

Mr. Freedman's taste was for the examples of the Barbizon painters and their contemporaries and followers, although he secured a few modern Americans, and, fortunately for his heirs, three exceptionally good examples of the now most popular Blakelock. These are "Nymphs in the Forest," "Moonlight" and the "Edge of the Forest."

Porcelains and Embroideries.

There will be sold at the American Art Galleries on the afts. of Apr. 14-15, the fine collection of old Chinese porcelains, jades, etc., of the late Edward Wassermann, which is particularly rich in Sang de Boeuf and other single color porcelains, there being notable examples of the famille verte. On the aft. of Apr. 13, will be sold the Vitall Benguiat collection of XVI, XVII and XVIII century embroideries.

Persian Collection.

A very interesting and important Persian collection formed by Haji Ali Agha of Farce, Persia, is now on exhibition at the Anderson Galleries and will be sold on Thursday afternoon next by order of A. Izmirlian of New York. It consists of Persian miniatures, Mss., books, and bindings, many very old and beautiful; a remarkable VII century bronze bowl worthy of a place in a museum or the finest private collection, and 30 important rugs, among them a double face Ispahan woven for Zil-le Sultan, Shah of Persia.

One of Penn's Books.

One of the most important items in the sale of rare books at the Anderson Galleries on Monday, Tuesday and Wednesday afts. next is "The Second Punic War Between Hannibal and the Romanes," by Thomas Ross, printed in London in 1661, a royal folio in the original calf, with brilliant impressions of the plates.

The first 717 lots in the sale are from the library of the late B. F. Hadduck of Philadelphia and consist of an unusually interesting collection of the best editions of standard works in English literature.

Remarkable Dickens Collection.

For many years Edwin W. Coggeshall of New York has been a buyer of literary rarities and now has a large and valuable collection of books, manuscripts, and autograph letters. In order to permit a more convenient arrangement of his general library he has decided to sell his Dickens and Thackeray collections, and these, with some miscellaneous books, and a large number of important autograph letters will be placed on exhibition at the Anderson Galleries on April 15th preliminary to the sale on the afternoons of April 25, 26 and 27.

Old and Modern Works Sold.

The opening session Mondav evening at the Anderson Galleries of the sale of a collection of old and modern paintings from Mr. William Macbeth, the estates of Florence B. Ruthrauff and Dr. R. A. Witthaus and Mrs. Joseph J. Little realized $4,371. Mr. Thomas E. Finger gave $425 for Mason Chamberlain's "Mr. and Mrs. Hopkins." Mr. John Levv paid $210 for Julien Dupre's "Landscape and Cattle," and $150 for Robie's "Still Life." A "Portrait of a Lady," attributed to Terburg, sold to Mr. A. Stern for $200. Dr. H. Gold gave $175 for "Noah's Ark" attributed to Rubens and Jan Breughel and Mr. Gildersleeve $160 for "The Beggar" attributed to Goya. Mr. J. Fenning gave $150 for Tournieres' "Marquis de Fontanges and his Daughter." The same amount was paid by Mr. Joseph Gilmartin for a "Battle of the Amazons" attributed to Rubens.

The second session Tuesday brought $7,505. Mr. Fenning paid $475 for Tournieres' "Comtesse de Malelieus." Mr. J. T. Drake paid $430 for Santvoort's "Portrait of Elizabeth Spiegel." For "Mademoiselle de Marsolier" attributed to Nattier, Mr. C. H. Smith gave $320 and Weitmeyer Bros. gave $310 for William Keith's "In the Woods." Mr. Thomas E. Finger gave $285 for a portrait of Reynolds said to be by himself. Mr. C. H. Smith paid $250 for Rev. William Peters' "Countess of Oxford." A "Salome" attributed to Rubens brought $225. To Mr. H. Schultheis went at $210 George Washington's "Arabs on the March." Mr. H. D. G. Rohlfs gave $185 for Thomas Moran's "Venice," Mr. Eugen Boross $180 for Del Mato's "Portrait of Don Miguel de Burruete" and Mr. I. O. McDermott $175 for Bruce Crane's "Late Summer."

The final session, Wed., brought $7,540, which made the grand total of the sale $19,416. Mr. William Beck paid $420 for a "Flagellation of Christ," attributed to El Greco, and Mr. J. Topping $400 for Cotes' "Lady Caroline." Mr. Fenning secured for $330 Vestier's "Mlle. de Mericourt." Mr. J. D. Keen gave $300 for a "Grand Canal, Venice," attributed to Canaletto. Mr. H. F. McCutcheon $265 for Thomas Moran's "Grand Canal, Venice," and Mr. J. C. Thomlinson $260 for Blakelock's "Lone Indian and Setting Sun."

Mendonca and Others Sale, $32,935.

The third and final session of the Salvador de Mendonca and others sale, on the evening of Mar. 31, at the American Art Galleries, realized $19,740, which made the grand total for the sale $32,935. Mr. J. L. Reiss paid $1,575 for Berne-Bellecour's "The Horesman," and the Holland Galleries $1,450 for Ridgway Knight's "The Chrysanthemums." The former also gave $310 for Lesrel's "Visit to the Armorer" and the latter $370 for Verboeckhoven's "Hurrying Flock," and $230 for Bierstadt's "The Falls of Saint Anthony."

Schultheis & Co. paid $875 for Thaulow's "Riverside in Winter," and Mr. D. George Dery $850 for Knaus' "Poppies."

End of Huntington-Bixby Sale.

The fifth and concluding session, Mar. 31, at the Anderson Galleries, of the Huntington-Bixby-Church sale realized $14,677.50, which made the grand total for the Bixby items $43,515 and of the whole sale $63,009.50. The E. Dwight Church items brought $10,567.

Rosenbach & Co., of Philadelphia, gave $800 for the Mss. of Oscar Wilde's "The True Value and Function of Criticism: A Dialogue," first published in 1890 in the Nineteenth Century. Mr. George D. Smith paid $655 for Lydgate's "Treatyse of the Horse, the Shepe and the Goos," printed by Wynkyn de Worde circa 1499. He further gave $500 for Sir David Lindsay's "Dialogue Betwixt Experience and a Courtier," St. Andrews, 1554; $475 for an extra-illustrated eleven volume "Compleat Angler," Philadelphia, 1880-86; $425 for the first edition of Thomas Lodge's play "Catharos," London, 1591, which mentions "Hamlet," $235 for the "Kalender of Shepardes," London, circa 1518 and $210 for the first edition of Shelley's "Alastor, or the Spirit of Solitude, and Other Poems," London, 1816.

Mr. Gabriel Weis secured for $585 the Mss. of Trollope's novel "The American Senator." Mr. James F. Drake gave $405 for the first edition of Decker and Webster's play "West-Ward Hoe," London, 1607, and $280 for a first edition of La Fontaine's "Fables," Paris, 1668. Mr. C. T. Walters paid $360 for a first edition of Marston's "The Wonder Woman, or the Tragedy of Sophonisba," London, 1606, and Mr. E. J. Courtland $300 for the first and only edition of "Everie Woman in Her Humor," London, 1609. The Hoe copy of this work brought $700.

Jumel Napoleon Relics Sale.

The sale of the Napoleon-Josephine-Jumel relics at Silo's Fifth Avenue Galleries on Mar. 31 and April 1, brought $12,959. The amount for the first session was $2,295 and for the second $10,664. The galleries, especially at the final session, were crowded, many officers and members of the Washington Headquarters Ass'n and the Daughters of the American Revolution being present.

Mr. W. E. Fuchs at the last session, paid $1,000 for a portrait of Madame de la Valliere attributed to Mignard. Mr. Lewis gave $725 for A. Eriol's large "Portrait of Madame Jumel, Her Daughter and Nephew" and immediately presented it to the Washington Headquarters Ass'n for the Jumel mansion coll'n.

It was announced that four lots of gold and diamond jewelry worn by the Empress Josephine at the Coronation, were withdrawn from the sale on instructions by cable from the French Government. Mrs. Crawford Moore gave $525 for Napoleon's clock and $320 for two ancient ruby glass vases.

Stan. V. Henkels' Sale in Phila.

A rare "Mapp of Va., Md., N. J., N. Y. & New England" by John Thornton at the Sundyall in the Minnories and by Rob't Greene at ye Rose and Crowne in Budgerowe, London (1681), in two states of the plate, 22x17½, was sold March 31 at Stan. V. Henkels' Auction Rooms for $460. A map of some of the "S. and E. bounds of Penna., being partly inhabited," published in 1682 by John Thornton at the Signe of England, Scotland and Ireland in the Minories and by John Setler at the shop in Pope's Head Alley in Cornhill, London, sold for $425.

Dunwoody Book Sale.

The two sessions Wed. of the sale at the American Art Galleries of the William H. Dunwoody and others sale of books, Mss., etc., fetched $12,107.75. Mr. Gabriel Weis paid $740 for a presentation copy by the author of the first edition of Burns, $680 for the first Kilmarnock edition of the same, $370 for a first Edinburgh edition and $132.50 for a "Tam O' Shanter." Mr. Weis also paid $360 for the limited autograph edition of Mark Twain and $290 for 47 vols. of first editions of Dickens.

On Thursday $8,384.50 was realized at two sessions which brought the grand total of the sale that far to $20,456.25. Mr. Weis paid $410 for a Poe Mss. a criticism of Estell A. Lewis' poem, "The Forsaken," for the Southern Literary Messenger.

Blanchard Print Sale.

At the American Art Galleries on Wed. aft. and eve'g was sold the first installment of the Japanese color print collection of Mrs. John Osgood Blanchard, the 469 numbers fetching $12,726.

Mr. Bernet, agent, gave $470 for Yeishi's "Extravagant and Luxurious Genii." Mr. Frederick W. Gookin paid $390 for Harundbu's "A Musume Moso" and M. Seaman, agent, $370 for Toyokuni's "The Clothes Beating, Tama River." Miss Elizabeth Randol paid $330 for the same artist's "Seven Sages of the Bamboo Grove." Mr. F. J. Kovach $265 for Hokusai's "Sen pa Kai Sei," and Miss Francis E. Osborne $220 for the same artist's "Abe no Nakamaro." Mr. Howard Mansfield secured for $165 Shunsho's "A Lady, Her Son, Etc., Out Walking," and Mr. C. H. Chandler for $150 Hiroshige's "Fuikawa." Mr. A. Augustus Healy gave $135 for Kiyonaga's group of "Tea House Beauties."

The last session, Thursday, of the sale of the prints, brought $3,131, which made the grand total for the prints $15,857. The curios and bronzes brought $2,303.50. This made the grand total for the sale $18,161.

ANDERSON PICTURE SALE.

The 87 pictures by old and modern foreign and American painters forming the collection of Mr. John Anderson, Jr., were sold at auction in the Plaza ballroom Thursday evening by Mr. Thomas E. Kirby of the American Art Association for a total of $27,815.

The attendance was fair, but the bidding was slow, and only fair prices were realized. The majority of the pictures were of fair to good quality, but did not have very salable subjects.

A landscape by George Inness brought the highest figure of the sale, $2,050, from the Holland Galleries, and a "Harbor View" by the late George H. McCord brought a record auction price for this painter of $520, from Mr. Henry Schultheis.

The works fondly attributed by Mr. Anderson to Rembrandt, Raphael and Hubert Van Eyck, were announced as having been sold respectively to O. Bernet as agent for $2,500, to Mr. O. T. Chester for $200, and to Mr. Chester again for $2,000.

The following is a list of the pictures sold Thursday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Chalon, A. E., "Baby's Bath," 20x14½, W. W. Seaman $ 55
2—Jefferson, J. "A Louisiana Sunset," 14x20, J. J. Burchenal 65
3—Sully, T., "The Young Artist at Work," 13x18½, A. K. Richardson 50
4—Schalcken, G., "Candlelight Comfort" (Copper), 11½x9, Mr. Reiss 55
5—Calame, A., "The Valley of Chamounix, Mount Blanc in Distance," 17x23½, C. T. Ulrich 95
6—Howard, H. "Portrait of John Philip Kemble as Coriolanus," 24x20, E. J. Carpenter 45
7—Huguet, V. P., "Arab Horsemen at Drinking Pool," 14½x19, Albert Fargeon 90
8—Ramsay, A., "Dr. Johnson's Visit to Flora MacDonald," 20x24, Otto Bernet, Agt. 260
9—Peale, C. W., "Portrait of Richard Henry Lee," 22x19, C. X. Harris 85
10—Rix, J., "Indian Encampment Southern California," 40x30, W. W. Seaman 60
11—Mulready, W., "The Fortune Teller," 24x20, A. K. Richardson 50
12—Hudson, T., "Portrait of Charles Churchhill," 30x25, E. Wendell 55
13—Van Goyen, J., "Fishing Boats, at Mouth of the Meuse" (Panel), 19x28, W. H. Coverdale 425
14—Richardson, J. "Portrait of Matthew Prior," 30x25, M. M. Ganz 60
15—Durand, A. B., "New York City from Hoboken Heights," 15x27, Robert Fridenberg 150
16—Breton, J. A., "Head of a Peasant Woman," 9¼x8¼, W. W. Seaman, Agt. 55
17—Jordans, J., "The Peasant and the Satyr," 17¾x23½, M. Tannenbaum 110
18—Stothard, T., "Scene from Shakespeare's King Richard II," 31½x22, Fred. W. Morris 110
19—Hart, W., "An Autumn Melody," 16x20, W. M. Tannenbaum 460
20—Horemans, J. J., The Elder, "The Cockfight at the Forge," 25x30, E. J. Carpenter 65
21—Cox, D., "Across the Common," 13x18½, Edward Stone 90
22—Metsu, G., "The Artist, Painting His Mother's Portrait," 28x24, T. Brummer. 220
23—Detaille, J. B. E. "A Change of Pace, Going Up Hill," 10½x13¾, A. Fargeon 95
24—Coques, G., "Interior of a Flemish Tavern," 25x30, A. K. Richardson 50
25—Kneller, G., "Portrait of John Gay," 30x25, W. H. Charles 130
26—Cuyp, A., "A Traveler Bestowing Alms" (Panel), 16x13½, O. Bernet 500
27—Gilbert, J. G., "Portrait of James Watt" (Panel), 25x20, G. H. Blakely 125
28—Blakelock R. A., "Indian Encampment," 14x20, N. B. Herstorf 510
29—Romney, G., "Portrait of Charles James Fox," 24x20, E. J. Carpenter 110
30—Wilkie, D., "Sir John Falstaff and Bardolph," 14x11½, F. W. Morris 100
31—Thompson, T., "The Battery Promenade and New York Harbor," Colored Lithograph, 1829, 24½x61½, Max Williams .. 1,025
32—Wynants, J., "Small Landscape with Figures" (Panel), 11½x10¾, H. Seagrave 55
33—Inness, G., "A Sunshiny Autumn Landscape," 30x25, Holland Galleries 3,050
34—Morland, G., "Selling Fish" (Freshwater Bay, Isle of Wight), 28½x36, C. T. Ulrich 525
35—Richardson, J., "Portrait of Alexander Pope," 30x25, E. J. Carpenter 115
36—Brouwer, A., "The Village Surgeon," 11¾x9½, T. Brummer 350
37—Turner, J. M. W., "North Sea, off Lowestoft Light" (Water Color), 12x18½, M. Hirstorff 510
38—Gordon, J. W., "Portrait of William Wordsworth," 30x25, W. E. Benjamin 130
39—Bartlett, W. H., "New York City, from Weehawken Heights," 25x30, J. Clarence Davies 270
40—Potter, P., "Man, with Cattle, in Landscape," 13¼x10, J. J. Burchenal 240
41—Constable, J. "A Passing Shower on Hampstead Heath," 25x30, C. T. Ulrich 500
42—Teniers, D., The Younger, "A Flemish Village Fete" (Panel), 9½x12¼, T. T. Burchenal 225
43—Geeraerts, M., The Younger, "Portrait of Henry Wriethesley, 3rd Earl of Southampton" (Panel), 23x18½, E. Conway 160
44—Van Ruysdael, S., "Old Church by the Riverside" (Panel), 16x21½, E. T. Carpenter 250
45—Sully, T., "Portrait of George Frederick Cooke," 24x20, T. Brummer 210
46—Correggio, "Madonna and Child, with Infant St. John," 36x29½, D. G. Dery .. 2,800
47—Mesdag, H. W., "Dutch Fishing Boats Putting Out to Sea," 21x31, H. Schultheiss 300
48—Bartolozzi, F., "Abraham about to Sacrifice Isaac," 29x23½, A. K. Richardson 100
49—Roberts, D., "Trafalgar Square, London," 23x28½, Edward Stone 80
50—Murillo, B. E., "Young Spanish Girl, Raising Her Veil," 17x13, W. R. Reid 210
51—Sully, T., "Head of Rembrandt," 24x20, Phillip Goodman 45
52—Troyon, C., "Cows and Sheep in Landscape," 15x18, A. Richardson 200
53—Greuze, J. B., "Head of a Young Girl," 18x14, G. H. Blakeley 325
54—Hogarth, W., "Portrait of the Artist, by by Himself," 35x27, O. T. Chester 200
55—Hayman, F., "Portrait of William Hogarth," 30x25, A. K. Richardson 100
56—Raphael (attributed), "Ecce Homo," 24½x19¾, O. T. Chester 200
57—Van Der Neer, A., "River Scene by Moonlight" (Panel), 13x19½, P. J. Britt 70
58—Diaz, N. V., "Diaz's Traveling Easel, Brushes and Palette, E. T. Gilchrist.. 100
59—Diaz, N. V., The "Picture-Palette" of Diaz, E. T. Gilchrist 100
60—Etty, W., "The Bather," 26x32, W. E. Benjamin 210
61—Vernier, E. L., "Peasant in the Forest," 19x13½, A. K. Richardson 50
62—Rembrandt, "The Entombment of Christ" (Panel), 33½x26½, Otto Bernet, Agt.. 2,500
63—Diaz, N. V., "In the Heart of Fontainebleu Forest," 10x7½, J. J. Burchenal 110
64—Inness, G., "The Pond, in the Fields," 17x20, J. J. Burchenal 360
65—Holbein, H., The Younger, "Portrait of an Unknown Ecclesiastic" (Panel), 16x13, W. W. Seaman, Agt 525
66—Duffield, W., "Game, Fruit, Etc," 23½x36, M. Tannenbaum 120
67—Van Eyck, H., "Pieta," 48x38, O. T. Chester 2,000
68—Cotman, J. S., "Moonlight on the Yare, Norwich in Distance," 27½x36, C. T. Ulrich 230
69—Cuyp, A., "The Halt at the Inn," 33½x41, W. W. Seaman, Agt. 575
70—Martin, D., "Portrait of Benjamin Franklin," 21x15½, Otto Bernet, Agt. 210
71—Velasquez, D. R., "Portrait of a Happy Spanish Beggar," 17½x13½, E. T. Gilchrist 200
72—Wyant, A. H., "Keene Valley, New Hampshire," 18½x24½, E. J. Carpenter 550
73—Van Ruisdael, J., "Woodland Scene, with Sheep and Cattle," 25x41¼, A. K. Richardson 300
74—Van Ostade, A., "Merry Peasants Outside a House," (Panel), 16½x25, J. J. Burchenal 260
75—Hobbema, M., "A Dutch Landscape in Sunshine," 32½x45, E. T. Gilchrist 500
76—Reynolds, J., "Death of Cardinal Beaufort," 17x13, F. W. Morris 260
77—Teniers, D., The Younger, "The Card Players," 11½x14½, J. J. Buchenal ... 80
78—Northcote, J., "Portrait of Samuel Northcote," 30x25, J. E. Aldred 425
79—Peele, J. T., "Such a Good Time!" 30½x24, Jacob de Jong 115
80—Blakelock, R. A., "The Mountain Defile," 25½x32, J. E. Aldred 260
81—Wynants, J., "Castle on Hill, Overlooking Valley," 25x30, E. T. Gilchrist 100
82—Shayer, W., The Elder, "The Return to the Farm," 24x33, J. E. Aldred 300
83—McCord, G. H., "English Seaport Town," 18x30, H. Schultheiss 520
84—Van De Velde, W., The Younger, "At the Mouth of the River" (Panel), 7¼x9, Otto Bernet, Agt. 240
85—Van Der Neer, A., "Dutch Anglers in Moonlight River Scene," 13x15½, Burchenal 80
86—Fyt, J., "Pheasants at Home," 28x34½, J. F. McCarthy 30
87—Bega, C., "A Group of Smokers," 16x13, Wendell 30

Total $27,815

"Seraphs share with thee Knowledge; But Art, O Man, is thine alone."

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MANY ART WORKS BURNED.

At the fire Wednesday at 630 Fifth Ave., over 300 works by young decorators, entered in the Friends of Young Artists' competition, which closed Tuesday, were lost in the studio of C. S. Pietro, the sculptor, who also had about 35 examples of his work destroyed.

Also were destroyed the main exhibits in the collection lately shown at the former Blakeslee Galleries and donated for the benefit of young artists. The total loss is estimated at over $300,000.

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58 WEST 45th STREET

Mezzotints and Sculptures at Goupils.

There is a display of the work of three woman artists, one etcher and three sculptors on view, to April 15, at the Goupil Galleries, 58 W. 45 St. The etcher is Zella de Milhau, who shows a number of very artistic etchings in plain and in color, of farm scenes in Cheshire, England, along the coast cliffs and of bits of shipping. The same subjects are shown in plain and colored etchings, and while the rustic scenes are interesting, some of the best work is along the shore, notably a view looking from the downs over the cliffs.

The delicately designed and graceful art of Janet Scudder is shown in bronzes and terra cottas. There is a fine bronze of a little girl lifting up some sea weed. A little bronze cupid appears on a turtle and there is a dancing boy. A small bronze of the sculptor's trophy figure appears and the terra cotta female heads are most attractive.

The chief work of Mme. Poupelet is the bronze seated figure "Femme a Sa Toilette," which belongs to the Metropolitan Museum. Two figures in excellent action show one woman starting in a race and another crouched for a jump. Inimitable in their way are the statuettes of birds and animals, of milch cow, cock and goose, of donkey, rabbit and cat.

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The Martial Spirit of Hartley.

Full of gay color and the splendor of war in its brightest aspects are the recent decorative arrangements in paint by Marsden Hartley. He is showing, to April 22, at the Photo-Secession Gallery, 291 Fifth Ave., a number of his works recently arrived from Berlin. Though his recent display in that city aroused the wrath of some of the critics, Hartley most evidently was much impressed with the German army. He says in his exhibition leaflet that this Germanic group was originally intended to be part of a series, he had contemplated of movements in various areas of war activity. It will shock some of the writers on art to learn that, "There is no hidden symbolism whatsoever in them."

There is an engaging frankness about Hartley's artistic statements; his work, curious as it is, has often a decorative effect, which is quite impressive. Starting with the effect made upon him before the war by the mounted troops in a parade, he presents in agreeable color and with more or less successful ideas in design, works which by inaminate objects, such as iron crosses, aeronautic and other military insignia, flags, helmets, etc., recall events such as the death of an officer friend and the death of a charger, who is apotheosized in a horse's heaven. There is one composition, in which the statue on horseback of an early Prussian ruler appears surrounded by designs among which appear the words which in German signify Heaven and Hell.

It is not all very clear but the artist is perfectly well aware of what he is trying to represent, and he is certainly becoming more and more coherent.

Works by John Sharman.

John Sharman, a Bostonian, is showing a dozen landscapes in oil at the Cathedrai Parkway Gallery, 2387 B'way. His small canvases are more successful than the larger ones. "A Summer Night" is effectively patterned and nice in tonal quality, but probably the broadly treated impressions of autumn landscape have more of nature in them. "The Freight Train" is water and smoke effectively treated, and has good atmospheric quality.

Pastels by Walter Griffin.

Walter Griffin is showing a number of pastels, chiefly of European subjects, at the studio of Paul Bartlett, 400 W. 23 St., which may be seen by the public on Saturdays throughout the month of April. These pastels, or rather colored crayon drawings, represent landscapes in Brittany and Norway and scenes in Venice. Among the most attractive of them are the "Peasant's Cottage, Longpre, France," the "Caucale Fishing Boats, Brittany," the "Peat Bog, Atang, Longpre," "The Fuss" and "Landscape near the North Fjord, Norway," "The Lattere, Venice" and the "Cathedral at Tours, France."

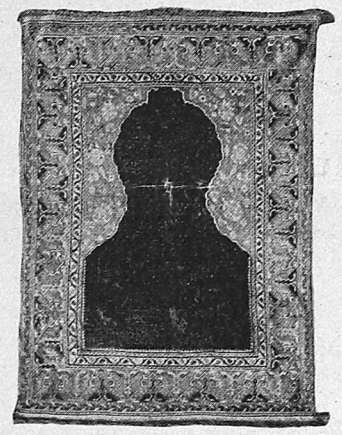
Portraits by Emil Fuchs.

There are now on view at the galleries of Jacques Seligmann and Co., 705 Fifth Ave., a collection of 25 portraits in oil by Emil Fuchs, a facile and decorative painter, concerned largely with surface indications, but apt in likenesses, who likewise shows four sculptures, two bronzes and two plasters. The bronzes are the effective group, "The First Lesson," a vigorous "Bust of an Artist" and the plasters busts of Mrs. Frances L. Wellman and "Little Mabel" both attractive.

Of the portraits in oil perhaps the most attractive is that of Mrs. Edwin Gould, in a Nile green dress.

Art Taste Not Swayed by War.

It is of interest to note that a canvas by George H. Smillie, donated bv the artist for the benefit of the families of French soldiers, and purchased at a sale at the American Art Galleries, Mar. 31, was bought by an American with Pro-German sympathies.



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The sales of the current Spring Academy Exhibition, up to yesterday morning, were as follows:

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"On the Porch," E. L. Henry	225
"Early Spring," Elizabeth A. Knowles	25

Yamanaka in Boston.

A new art gallery on the second floor of their present store, 456 Boylston St., Boston, has been opened by Yamanaka & Co., where they are exhibiting antique Chinese furniture, rugs, brocades, embroideries, porcelains, pottery, old Japanese screens, gold lacquer boxes, wood carvings, and Korean pottery. The room is a handsome and commodious gallery. It is the firm's intention to make it the centre of the choicest pieces of Oriental art, and displays will be frequently changed.

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